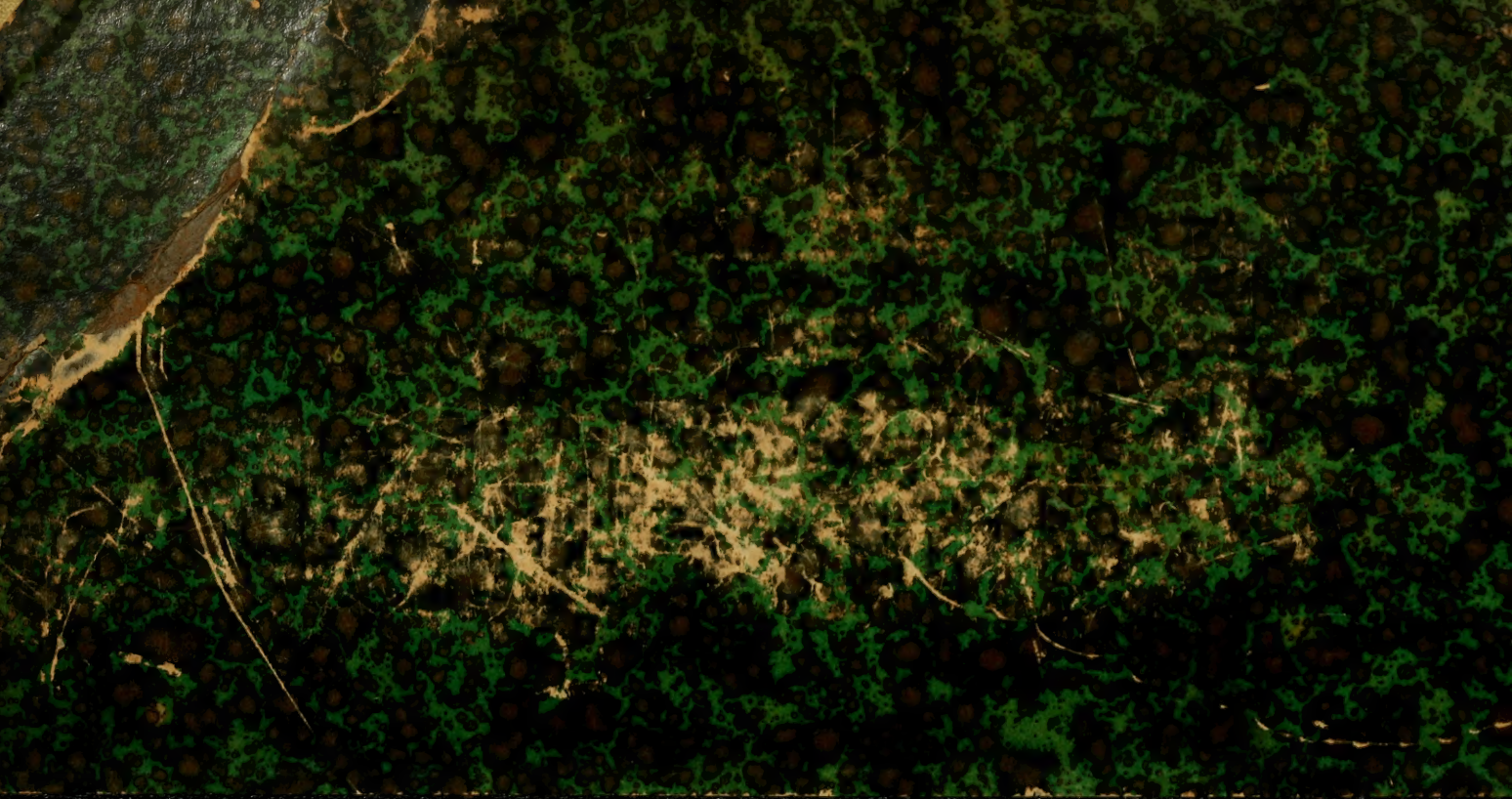
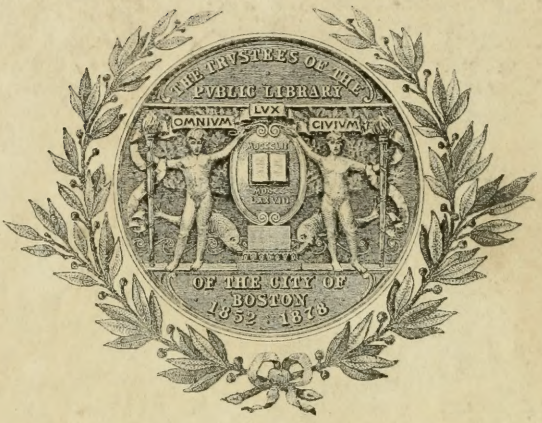
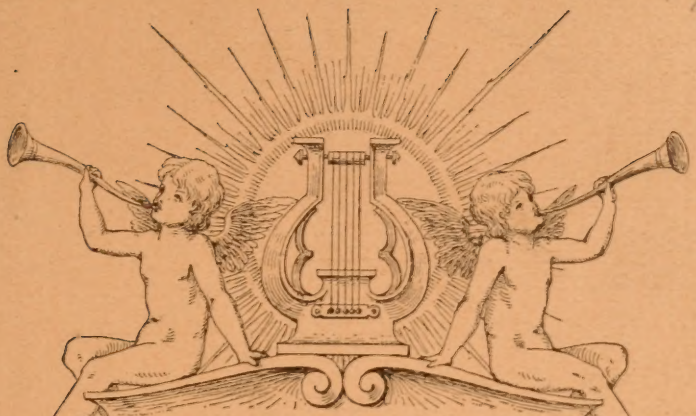


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Programme of the

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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, OCTOBER 8

AT 2.30 O'CLOCK

SATURDAY EVENING, OCTOBER 9

AT 8.00 O'CLOCK

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SATURDAY EVENING, OCTOBER 9, at 8 o'clock

PROGRAMME

Beethoven . . . Overture, "Dedication of the House," Op. 124

Brahms . . . . . Symphony No. 2, in D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Adagietto grazioso, quasi andantino.
IV. Allegro con spirito.

Saint-Saëns . "The Drummer's Betrothed," Ballad of Victor Hugo, for Solo Voice and Orchestra, Op. 82

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c. Schubert . . . . . "The Almighty," Op. 79, No. 2 Orchestration by Frederick Stock

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OVERTURE, "DEDICATION OF THE HOUSE," OP. 124.

LUDWIG VAN BEETHOVEN

(Born at Bonn on December 16 (?) 1770; died at Vienna on March 26, 1827).

Carl Meisl wrote a "Festspiel," which he also described as a "Gelegenheitsstück" for the opening of the Josephstädter Theatre in Vienna, October 3, 1822. He introduced as characters Apollo, Thespis, the Dance, Comedy, Satire, Farce, Parody, Melodrama, Priests, Young Men and Maidens. Zeus, God, and the Emperor were alike entreated for favor, and the apotheosis was to the honor of the Emperor ("*Grosses Tableau*").

Beethoven summered that year at Baden, and he was asked to write music for the play. He wrote this overture and a chorus in B-flat, "Wo sich die Pulse." He rearranged the rest of the music from his music for Kotzebue's "The Ruins of Athens," performed at Budapest in 1812. Walking one day, September 2, with Schindler, he noted two themes for the Allegro of an overture to this dull show piece of Meisl. One theme was for free development and one for fugal treatment. Schindler advised him to take the latter, for it might be worked out in the style of Handel, for whom Beethoven had a limitless admiration. Beethoven chose the fugal form, and, as Nottebohm claims, the Allegro is now joined to an introduction with which it originally had nothing to do. The overture was composed after the chorus. The sketch-book in which the Allegro occurs also contains sketches of Sonata 111, the "Agnus Dei" of the Missa Solemnis, and a song, "Der Kuss." The overture is also known as "Overture in Handel's Manner."

This second overture, "Dedication of the House," is sometimes called "Overture in Handel's Style," and Beethoven himself alluded to it by this name. He wrote to a friend that he had two themes

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in his mind for an overture: one in his own manner, and one *à la* Handel; and he was in doubt which to choose. He finally took the Handelian theme for the main body of the overture.

The overture begins with a slow introduction, Maestoso e sostenuto, C major, 4-4, of a stately and festival nature. "This movement," says Mr. W. F. Apthorp, "is interesting as a piece of orchestration from Beethoven's peculiar use of the trombones in it. Except in the first few fortissimo chords, he has not used the trombones in connection with the rest of the orchestra, but either by themselves or in combination with the trumpets and kettledrums, as a sort of small brass band, which comes in every now and then with a few solemn harmonies between the phrases of the stately theme played by the main orchestra. After this introductory movement the trombones are silent for the rest of the overture. This economical use of the group of trombones—employing them only for one specific effect, and then dropping them—is in curious contrast to Mozart's use of the same group of instruments in his overture to 'Die Zauberflöte' (a work the general scheme of which bears some resemblance to that of this overture of Beethoven's). In the 'Zauberflöte' overture Mozart evidently added the three trombones to his usual overture orchestra for a specific purpose; to give out the famous E-flat major chords taken from the Masonic ritual; but after using them for this specific purpose, Mozart continues using them as 'filling-out' (*Füllstimmen*) in the fugued Allegro of the overture, apparently for the sole reason that he has them on hand and cannot make up his mind to let them lie idle; for using trombones in an Allegro of this character is wholly at variance with Mozart's habits of orchestration; indeed, I believe it is the only Allegro of the sort in which he has ever used trombones at all. Beethoven shows a more autocratic spirit. One can almost hear him say, in this 'Weihe des

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Hauses' overture: 'I will have my trombones just when I want them, and only when I want them, if it is but for a few measures.'"

The pompous introduction is followed by a passage Un poco più vivace, with trumpet calls and kettledrums, against running counterpoint for the bassoons and great chords for the rest of the orchestra. There is next a movement, meno mosso, of passage work in sixteenth notes for full orchestra, leading to a fortissimo climax, and then diminishing. Transitional measures introduce the chief figure of the Handelian theme that is to come.

The main body of the overture is Allegro con brio, C major, 4-4. This Allegro is wholly devoted to the working out of the Handelian theme. The theme at first is for the first violins, flutes, and oboes. A simpler counter-theme is given to second violins and clarinets.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

The title of the original edition states that the overture was dedicated to "Son Altesse Monseigneur le Prince Nicolas de Galitzin, Lieutenant Colonel de la Garde de Sa Majesté Imperiale de toutes les Russies par Louis v. Beethoven."

This overture has not been played in Boston at a concert of the

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Beethoven's opinion of Handel is well known. Seyfried reported him as saying: "Handel is the unattained master of us all. Go and learn from him how to achieve vast effects with simple means." And Beethoven, who had received from J. A. Stumpf, a harp maker in London, forty volumes of Handel's works, said on receiving them: "Handel is the greatest and ablest of all composers; from him I can still learn. Bring me the books!" On another occasion he said: "Handel is the greatest composer that ever lived. I would uncover my head and kneel on his grave." He said in reference to a criticism that had been made on Handel: "Heaven forbid that I should take a journal in which sport is made of the *manes* of such a revered one."

As early as 1812 Beethoven wrote to a little girl, Emilie M.: "Do not snatch the laurel wreaths from Handel, Haydn, Mozart; they are entitled to them; as yet I am not."

He wrote in 1819 to the Archduke Rudolph: "I was in Vienna to look in the library of Y. I. H. for something, and quick finding is an essential (and with better art union in which, however, practical intentions may form exceptions), for which the ancients are of double service to us, since for the most part in them alone is real, valuable art (amongst them only the German Handel and Seb. Bach possessed genius)." Dr. A. C. Kalischer says in a footnote to this letter: "The passages concerning the æsthetics of the art are, unfortunately, not clear. The sentence, within brackets, beginning 'and with better' was declared by Koechel to be 'incomprehensible.' In translation, therefore, it is equally so."

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Beethoven wrote again to Archduke Rudolph in 1819 (?): "I beg Y. I. H. not to forget Handel's works, as they always offer the best nourishment for your ripe musical mind, and will at the same time lead to admiration for this great man."

In a letter addressed to some publisher, he wrote in 1826: "Holz assures me that you want to have the engraving representing Handel's monument in St. Peter's Church in London, printed in larger size and published. This gives me great joy, to say nothing of my having been the cause of it." The monument is the one by Roubiliac in Westminster Abbey, also called the "Collegiate Church of St. Peter," to quote from Mr. J. S. Shedlock's footnote.

Mr. H. D. Krehbiel has quoted from a letter written by Cipriani Potter to A. W. Thayer in 1861. It seems that Beethoven delighted in walking across the fields to Vienna, and he would stop, look about him, and express his love for nature. "One day Potter asked: 'Who is the greatest living composer, yourself excepted?' Beethoven seemed puzzled for a moment and then exclaimed, 'Cherubini.' Potter went on: 'And of dead authors?' Beethoven: He had always considered Mozart as such, but since he had been made acquainted with Handel he put him at the head."

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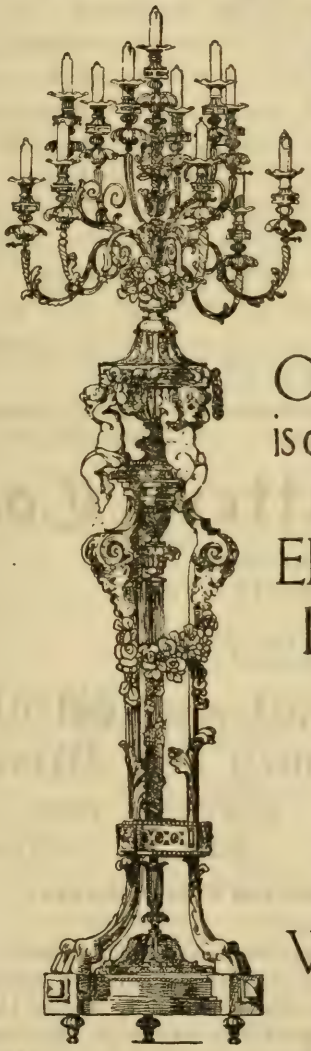
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Symphony No. 2, in D major, Op. 73 . . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript and with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. But no one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, in D major, was composed probably at Lichtenthal in the summer of 1877, the year that saw the publication of the first. It was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the date of the first performance, the announced date December 11. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30, 1877.* Richter conducted it. The second performance, conducted by Brahms, was

* Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's, "Brahms" is December 24, 1877. Deiters and Miss May give December 30, 1877, but contemporaneous music journals, as the *Signale*, say December 20, 1877.

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at the Gewandhaus, Leipsic, on January 10, 1878. The review written by Eduard Hanslick after the performance at Vienna was of more than local and fleeting interest, and it may serve to-day those who are unwilling to trust their own judgment.

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form,—*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined poetical program have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon

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the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first symphomy of Brahms, and thus it appears to the public. The hearer is affected by the first as though he read a scientific treatise full of deep philosophical thought and mysterious perspectives. The inclination of Brahms to cover up or do away with whatever might look like an 'effect' is carried to squeamishness in the symphony in C minor. The hearer cannot possibly grasp all the motives or the divisions of motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second

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returned to the earth,—the earth that laughs and blossoms in the vernal months."

Yet some may prefer this short sketch by Hugues Imbert, one of the first in France to admire Brahms:—

"The second symphony, which was played at a Popular Concert in Paris, November 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first hearing, are piquant and not at all disagreeable. The peroration, the last fifty measures of this Allegro, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The Adagio is built according to the plan of adagios in the last quartets of Beethoven,—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

Certain German critics in their estimate of Brahms have exhausted

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themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first. The one in C minor is epic, the one in D major is a fairy-tale. When von Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner, whose "Die Symphonie nach Beethoven" (Berlin, 1898) is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"far above all the symphonies of Schumann."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. Mr. John S. Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

***

The second symphony was naturally more warmly received at first in Vienna than was its predecessor. "It was of 'a more attractive character,' more 'understandable,' than its predecessor. It was to be preferred, too, inasmuch as the composer had not this time 'entered the lists with Beethoven.' The third movement was especially praised for its 'original melody and rhythms.' The work might be appropriately termed the 'Vienna Symphony,' reflecting, as it did, 'the fresh, healthy life to be found only in beautiful Vienna.'" But Miss Florence May, in her Life of Brahms,* says the second symphony was not liked: "The audience maintained an attitude of polite cordiality throughout

* "The Life of Johannes Brahms," by Florence May, in two volumes, London, 1905.

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the performance of the symphony, courteously applauding between the movements and recalling the master at the end; but the enthusiasm of personal friends was not this time able to kindle any corresponding warmth in the bulk of the audience, or even to cover the general consciousness of the fact. The most favorable of the press notices damned the work with faint praise, and Dörffel, whom we quote here and elsewhere, because he alone of the professional Leipsic critics of the seventies seems to have been imbued with a sense of Brahms's artistic greatness, showed himself quite angry from disappointment. 'The Viennese,' he wrote, 'are much more easily satisfied than we.' We make quite different demands on Brahms, and require from him music which is something more than 'pretty' and 'very pretty' when he comes before us as a symphonist. Not that we do not wish to hear him in his complaisant moods, not that we disdain to accept from him pictures of real life, but we desire always to contemplate his genius, whether he displays it in a manner of his own or depends on that of Beethoven. We have not discovered genius in the new symphony, and should hardly have guessed it to be the work of Brahms had it been performed anonymously. We should have recognized the great mastery of form, the extremely skilful handling of the material, the conspicuous power of construction, in short, which it displays, but should not have described it as pre-eminently distinguished by inventive power. We should have pronounced the work to be one worthy of respect, but not counting for much in the domain of symphony. Perhaps we may be mistaken; if so, the error should be pardonable, arising, as it does, from the great expectations which our reverence for the composer induced us to form."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, and strings.

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Mrs. SIDNEY HOMER (Louise Homer) was born at Pittsburg, Pa. Her maiden name was Beatty. She studied singing in Philadelphia, but her chief vocal teachers were Mr. William L. Whitney of Boston, then a member of the faculty of the New England Conservatory of Music, and the late Fidele Koenig of Paris. A student in Boston, she sang in Mr. G. W. Chadwick's choir at the Columbus Avenue Universalist Church. In 1895 she was married to Mr. Sidney Homer, the composer, and the next year she went to Paris, where she studied eighteen months with Koenig and with Paul Lhérie* (for dramatic action).

Her first appearance in Paris was at a symphony concert, when she sang a work composed for her by Antoine Savard. The conductor was Vincent d'Indy. She made her début at Vichy in June, 1898, as Leonora in "La Favorita." She also took the parts of Delilah, the Queen in "Hamlet," Ortrud, and Margared in "Le Roi d'Ys" during the season of three months at Vichy. An operatic season of six months at Angers followed. From Angers she went to Covent Garden, London, where she made her first appearance as Amneris, May 14, 1899. The following winter she was engaged as first contralto of the Monnaie at Brussels, and she was the first to impersonate Mme.

* Lhérie, whose real name was Lévy, created the part of Don José in "Carmen."

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de la Haltière in Massenet's "Cendrillon" at that opera-house. She returned to Covent Garden in the spring.

Mme. Homer made her first operatic appearance in America as a member of the Metropolitan Opera House Company, of New York, at San Francisco, November 14, 1900, as Amneris. She is now entering on her tenth season as a member of the Metropolitan Company. She has sung at festivals, in orchestral concerts, and in recitals throughout the country.

She has sung at concerts of the Boston Symphony Orchestra in Boston as follows:—October 15, 1904 ("Inflammatus et Accensus," from Dvořák's "Stabat Mater"; also as a member of the quartet in "Quis est Homo" from the same work); October 14, 1905 (Liszt's "Loreley" and scene "Just God!" and aria "My Life fades in its Blossom" from Wagner's "Rienzi," Act III. No. 9.

Her chief appearances in Boston since her return from Europe have been as follows:—

OPERA (as a member of the Metropolitan Opera House Company):

Siebel, April 1, 10, 1901.

Amneris, April 3, 1901; March 10, 1902; April 1, 1903; April 11, 1904.

Urbain, April 13, 1901; March 19, 1902.

A Lady of the Queen of Night ("Magic Flute"), March 13, 22, 1902; April 2, 1903.

Hedwig ("Manru"), March 15, 1902.

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Fricka, April 7, 1904.

Lola, April 8, 1904; March 8, 1905.

Laura ("La Gioconda"), March 10, 1905.

Magdalene ("Die Meistersinger"), March 11, 1905.

Brangaene April 11, 1908.

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HANDEL AND HAYDN: Dubois's "Paradise Lost," February 8, 1903; February 7, 1904.

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"THE DRUMMER'S BETROTHED," BALLAD BY VICTOR HUGO, FOR SOLO VOICE AND ORCHESTRA, OP. 82 . . . CAMILLE SAINT-SAËNS

(Saint-Saëns: Born at Paris on October 9, 1835; now living there.)
(Hugo: Born at Besançon February 26, 1802; died at Paris May 22, 1885.)

Victor Hugo's "La Fiancée du Timbalier" was written in October, 1825. The "Ballades" were published in Paris in 1826.

Saint-Saëns composed the music to this ballad in 1887. It was first sung by Mme. Montalba at a Concert Lamoureux in Paris, February 19, 1888.

Hugo's ballad is as follows:—

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A, pour les combats meurtriers,
Convoqué de Nante à Mortagne,
Dans la plaine et sur la montagne,
L'arrière ban de ses guerriers.

Ce sont des barons dont les armes
Ornent des forts ceints d'un fossé;
Des preux vieillis dans les alarmes,
Des écuyers, des hommes d'armes;
L'un d'entre eux est mon fiancé.

Il est parti pour l'Aquitaine
Comme timbalier, et pourtant—.
On le prend pour un capitaine,
Rien qu'à voir sa mine hautaine,
Et son pourpoint, d'or éclatant.

Depuis ce jour, l'effroi m'agite.
J'ai dit, joignant son sort au mien:—
Ma patronne, Sainte Brigitte,
Pour que jamais il ne me quitte,
Surveillez son ange gardien!

J'ai dit à notre abbé: Messire,
Priez bien pour tous nos soldats!
Et comme on sait qu'il le désire,
J'ai brûlé trois cierges de cire
Sur le châsse de Saint Gildas.

A Notre Dame de Lorette
J'ai promis, dans mon noir chagrin,
D'attacher sur ma gorgerette,
Fermée à la vue indiscrète,
Les coquilles du pélerin.

Il n'a pu, par d'amoureux gages,
Absent, consoler mes foyers;
Pour porter les tendres messages,
La vassale n'a point de pages,
Le vassal n'a pas d'écuyers.

Il doit aujourd'hui de la guerre
Revenir avec mon seigneur;
Ce n'est plus un amant vulgaire;
Je lève un front baissé naguère,
Et mon orgueil est du bonheur!

Le duc triomphant nous rapporte
Son drapeau dans les camps froissés;
Venez tous sous la vieille porte
Voir passer la brillante escorte,
Et le prince, et mon fiancé!

Venez voir pour ce jour de fête
Son cheval caparaçonné,
Qui sous son poids hennit, s'arrête
Et marche en secouant la tête,
De plumes rouges couronné.

Mes sœurs, à vous parer silentes,
Venez voir près de mon vainqueur
Ces timbales étincelantes
Qui, sous sa main toujours tremblantes,
Sonnent et font bondir le cœur!

Venez surtout le voir lui-même
Sous le manteau que j'ai brodé.
Qu'il sera beau! c'est lui que j'aime!
Il porte comme un diadème
Son casque de crins inondé!

L'Égyptienne sacrilège,
M'attirant derrière un pilier,
M'a dit hier (Dieu nous protège!)
Qu'à la fanfare du cortège
Il manquerait un timbalier.

Mais j'ai tant prié que j'espère!
Quoique, me montrant de la main
Un sépulcre, son noir repaire,
La vieille aux regards de vipère
M'ait dit: Je t'attends là demain!

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Sur deux rangs le cortège ondoie:
D'abord les piquiers aux pas lourds;
Puis, sous l'étendard qu'on déploie,
Les barons, en robe de soie,
Avec leurs mortiers de velours.

Voici les chasubles des prêtres;
Les hérauts sur leur blanc coursier.
Tous, en souvenir des ancêtres,
Portent l'écusson de leurs maîtres,
Peint sur leur corselet d'acier.

Admirez l'armure persane
Des Templiers, craints de l'enfer,
Et, sous leur longue pertuisane,
Les archers venus de Lausanne,
Vétus de buffle, armés de fer.

Le duc n'est pas loin: ses bannières
Flottent parmi les chevaliers;
Quelques enseignes prisonnières,
Honteuses, passent les dernières.
Mes sœurs! voici les timbaliers!

Elle dit, et sa vue errante
Plonge, hélas! dans les rangs pressés;
Puis, dans la foule indifférente,
Elle tomba, froide et mourante. . . .
Les timbaliers étaient passés.

The following translation into English prose is by Mr. William F. Apthorp:—

THE DRUMMER'S BETROTHED.

My lord the duke of Brittany has called together the arrière-ban of his warriors for murderous combats, from Nante to Mortagne, in the plain and on the mountain.

They are barons whose arms adorn forts encompassed by a ditch; valiant men, grown old 'mid larums, squires and men-at-arms; one of them is my betrothed.

He left here for Aquitaine as a drummer, and yet—he is taken for a captain, when people only see his haughty bearing, and his doublet, flashing with gold.

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Since that day, terror makes me shudder. I said, joining his lot with mine:—My patroness, Saint Bridget, that he may never leave me, keep an eye upon his guardian angel!

I said to our abbé: "Sir, pray well for all our soldiers!" And, as it is known that he wishes it, I burned three wax candles at Saint Gildas's shrine.

I promised Our Lady of Lorette, in my dark sorrow, to fasten pilgrim's shells to my gorget, closed from the indiscreet gaze.

He could not, absent as he was, comfort my fireside with love-tokens; to carry tender messages, the vassal woman has no pages, the vassal man, no squires.

He is to return from the war to-day with my lord; he is no longer a vulgar paramour; I raise my forehead, once bowed low, and my pride is happiness!

The triumphant duke brings us back his standard to the ruffled camps; come all beneath the old gateway to see the shining escort pass by, and the prince, and my betrothed!

Come and see his horse, caparisoned for this holiday, neighing under his weight, stopping, and going on again, shaking his head, crowned with red plumes.

My sisters, so slow in adorning yourselves, come and see, beside my conqueror, those sparkling drums that, ever trembling beneath his hand, sound and make your heart to leap!

Come above all to see him himself in the mantle that I embroidered. How handsome he will be! 'Tis him I love! He wears his helmet, showered over with horsehair, like a diadem!

The sacrilegious Gipsy, drawing me aside behind a pillar, told me yesterday (God help us!) that, in the band of the procession, there would be a drummer missing.

But I have prayed so hard that I hope! Although, pointing to a tomb, her dark lair, the old hag with the viper eyes said: "I will await you there to-morrow!"

Let us fly! No more dark thoughts! 'Tis the drums I hear. See the ladies crowded together, the purple tents pitched, the flowers and waving banners!

The procession billows onward in two ranks: first come the heavy-stepping pikemen; then, beneath the standard that is unfurling, the barons, in silken robes, with their velvet caps.

See the priests' chasubles: the heralds on their white steeds. All bear their master's 'scutcheon, painted on their steel corselets, in memory of their ancestors.

Admire the Persian armour of the Templars, feared by hell, and the archers from Lausanne, dressed in buffalo beneath their long halberds, and armed with iron.

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The duke is not far: his banners float amongst the knights. Some captured ensigns, shamefully, come last. My sisters! Here come the drummers!

She spoke, and her wandering gaze plunges, alas! into the serried ranks; then, in the indifferent crowd, she fell, cold and dying. . . . The drummers had gone by.

Saint-Saëns's ballad is in E-flat major, allegro non troppo, 4-4. There are several changes of key and tempo; the march rhythm predominates.

The ballad was sung with orchestral accompaniment in Boston at a concert of the Boston Symphony Orchestra, March 31, 1900, by Mme. Marie Brema.

The accompaniment of the ballad is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two cornets à pistons, two trumpets, three trombones, bass tuba, kettledrums, bass drums, cymbals, triangle, harps, and the usual strings.

"Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20.

Richard Strauss

(Born at Munich, June 11, 1864; now living at Charlottenburg, Berlin.)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of



Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889–94.) The first performance in Boston was at a Symphony Concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898, November 1, 1902, February 11, April 29, 1905, October 27, 1906.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettle-drums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich.

Extracts from Lenau's* dramatic poem, "Don Juan," are printed on a fly-leaf of the score. I have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last.

* Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work.

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DON JUAN (*zu Diego*).

Den Zauberkreis, den unermesslich weiten,
Von vielfach reizend schönen Weiblichkeiten
Möcht' ich durchziehn im Sturme des Genusses,
Am Mund der Letzten sterben eines Kusses.
O Freund, durch alle Räume möcht' ich fliegen,
Wo eine Schönheit blüht, hinknien vor Jede,
Und, wär's auch nur für Augenblicke, siegen.

. . . . . .

DON JUAN (*zu Diego*).

Ich fliehe Überdruss und Lustermattung,
Erhalte frisch im Dienste mich des Schönen,
Die Einzle kränkend, schwärm' ich für die Gattung
Der Odem einer Frau, heut Frühlingsduft,
Drückt morgen mich vielleicht wie Kerkerluft.
Wenn wechselnd ich mit meiner Liebe wandre
Im weiten Kreis der schönen Frauen,
Ist meine Lieb' an jeder eine andre;
Nicht aus Ruinen will ich Tempel bauen.
Ja, Leidenschaft ist immer nur die neue;
Sie lässt sich nicht von der zu jener bringen,
Sie kann nur sterben hier, dort neu entspringen,
Und kennt sie sich, so weiss sie nichts von Reue.
Wie jede Schönheit einzig in der Welt,
So ist es auch die Lieb', der sie gefällt.
Hinaus und fort nach immer neuen Siegen,
So lang der Jugend Feuerpulse fliegen!

. . . . . .

DON JUAN (*zu Marcello*).

Es war ein schöner Sturm, der mich getrieben,
Er hat vertobt, und Stille ist geblieben.
Scheintot ist alles Wünschen, alles Hoffen;
Vielleicht ein Blitz aus Höh'n, die ich verachtet,
Hat tötlich meine Liebeskraft getroffen,
Und plötzlich ward die Welt mir wüst, umnachtet;
Vielleicht auch nicht; der Brennstoff ist verzehrt,
Und kalt und dunkel ward es auf dem Herd.

These lines have been Englished by John P. Jackson:*—

DON JUAN (*to Diego, his brother*).

O magic realm, illimited, eternal,
Of gloried woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

. . . . . .

DON JUAN (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.

* John P. Jackson, journalist, died at Paris, December 1, 1897, at the age of fifty. He was for many years on the staff of the New York *Herald*. He espoused the cause of Wagner at a time when the music of that composer was not fashionable, and he Englished some of Wagner's librettos.

Yea, Love's life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection;
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

. . . . . .

DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development, and that the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music, for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634), to "Juan de Manara," drama in four acts by Edmond Haraucourt, with incidental music by Paul Vidal (Odéon, Paris, March 8, 1848). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Lenau wrote his poem in 1844. It is said that his third revision was

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made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dictated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, the biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."*

Now Strauss himself was not given a clue to any page of his score. Yet, in spite of this fact, Mr William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess";

* See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." Mr. George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character. and aims.

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"Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and this third theme is entitled by Mr. Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is, as it were, a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the "Zerlinchen" of Mr. Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period—"Disgust" and again "Longing"— is built on the significant themes, until at the conclusion (fortissimo) the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears,—"the Countess —— ——, widow; she lives at a villa, an hour from Seville" (Glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and

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'cellos. There is canonical imitation in the second violins, and afterward viola, violin, and oboes. At last passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the 'cellos play (senza espressione) the theme of "Longing." Soon enters a "molto vivace," and the Cavalier theme is heard slightly changed. Don Juan finds another victim, and here comes the episode of longest duration. Mr. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deplores his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and 'cellos). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the 'cellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—"Away! away to ever-new victories."

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival, and Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The Glockenspiel parodies his second "Individual

* It is only fair to Dr. Reimann to say that he does not take Mr. Wilhelm Mauke too seriously.



Theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims:—

"The fire of my blood has now burned out."

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

"Exhausted is the fuel,
And on the hearth the cold is fiercely cruel."

***

Some say that Don Juan Tenorio was the Lord d'Albarran de Grenade or the Count of Marana, or Juan Salazar mentioned by Bernal Diaz del Castillo, or Juan of Salamanca. Some have traced to their own satisfaction his family tree : thus Castil-Blaze gives the coat-of-arms of the Tenorio family, "once prominent in Seville, but long extinct." Others find the hero and the Stone Man in old legends of Asia, Greece, Egypt.

Such researches are harmless diversions.

We know that in the fifteenth and sixteenth centuries in Spain an "auto" or religious drama entitled "Ateista Fulminado" was acted in churches and monasteries. The chief character was a dissipated, vicious, atheistical fellow, who received exemplary punishment at the foot of an altar. A Portuguese Jesuit wrote a book on this tradition, and gave to the hero adventures analogous to those in the life of Don Juan. There was also a tradition that a certain Don Juan ran off with the daughter of the Commander Ulloa, whom he slew. Don Juan in pursuit of another victim went to the monastery of Saint Francis at Seville, where they had raised a marble tomb to the commander, and there the rake was surprised and slain. The monks hid the corpse, and spread the report that the impious knight had insulted and profaned the tomb of his victim, and the vengeance of heaven had removed the body to the infernal regions.

On these traditions Tirso de Molina may have founded his celebrated play, which in turn has been the source of so many plays, operas, pantomimes, ballets, poems, pictures, tales.

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Here we are concerned only with Don Juan in music, They that wish to read about the origin of the legend and "El Burlado" may consult Magnabal's "Don Juan et la Critique Espagnole" (Paris, 1893); the pages in Jahn's "Mozart" (1st ed., 4th vol.); "Molière Musicien," by Castil-Blaze, vol. i. (Paris, 1852); Barthel's preface to Lenau's "Don Juan" (Reclam edition); Rudolf von Freisauff's "Mozart's Don Juan" (Salzburg, 1887).

August Rauber has written a book, "Die Don Juan Sage im Lichte biologischer Forschung," with diagrams (Leipsic, 1899).

***

In Tirso de Molina's comedy these women figure: the Duchess Isabella; Thisbe, a fisher-maiden; Donna Anna de Ulloa; Aminta, a village maiden who was on the point of marrying a peasant. Don Juan invites the Statue of Donna Anna to supper. The Statue accepts, calls, and drags him down to hell.

This comedy was translated into Italian by Onofrio Gilberti. It was then entitled "Il Convitato di Pietra," and performed at Naples in 1652. There were other Italian versions in that year. A play founded at least on Gilberti's version was played in Italian at Paris in 1657. Dorimon's French version of the old comedy, "Le Festin de Pierre," was played at Lyons in 1658, and de Villiers's *tragi-comédie* at Paris in 1659.

The opera librettists first began with these old comedies. And here is a list that is no doubt imperfect:—

"Le Festin de Pierre," vaudeville by Le Tellier at the Foire Saint-Germain, 1713. The final ballet in the infernal regions made such a scandal that the piece was suppressed, but it was afterwards revived.

"Don Giovanni," ballet by Gluck (Vienna, 1761). The characters are Don Giovanni, his servant, Donna Anna and her father, and the guests at the feast.

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"Il Convitato di Pietra," by Righini (Vienna, 1777). In this opera the fisher-maiden was introduced.

"Il Convitato di Pietra," by Calegari (Venice, 1777).

"Il Convitato di Pietra," by Tritto (Naples, 1783).

"Don Giovanni," by Albertini (Venice, 1784).

"Don Giovanni Tenorio," by Cazzaniga (Venice, 1787). Goethe saw it at Rome, and described the sensation it made. "It was not possible to live without going to see Don Giovanni roast in flames and to follow the soul of the Commander in its flight toward heaven."

"Il Convito di Pietra," by Gardi (Venice, 1787).

"Don Giovanni," by Mozart (Prague, October 29, 1787).

"Don Giovanni," by Fabrizi (Fano, 1788).

"Nuovo Convitato di Pietra," by Gardi (Bologna, 1791).

"Il Dissoluto Punito," by Raimondi (Rome, about 1818).

"Don Giovanni Tenorio," by Don Ramon Carnicer (Barcelona, 1822).

"Il Convitato di Pietra," by Pacini (Viareggio, 1832).

"Don Juan de Fantaisie," one-act operetta by Fr. Et. Barbier (Paris, 1866).

"The Stone-guest" ("Kamjennyi Gost"), left unfinished by Dargomijsky, orchestrated by Rimsky-Korsakoff, and produced with a prelude by César Cui at St. Petersburg in 1872. The libretto is a poem by Poushkin. The opera is chiefly heightened declamation with orchestral accompaniment. There is no chorus. There are only two songs. The composer, a sick man during the time of composition, strove only

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after dramatic effect, for he thought that in opera the music should only accent the situation and the dialogue. The commander is characterized by a phrase of five tones that mount and descend diatonically and in whole tones. The opera does not last two hours.

"Il Convitato di Pietra," by Manent (Barcelona, 1875).

"Il Nuovo Don Giovanni," by Palmieri (Trieste, 1884).

"La Statue du Commandeur," pantomime, music by Adolphe David (Paris, 1892). In this amusing piece the Statue loses his dignity at the feast, and becomes the wildest of the guests. He applauds the dancers so heartily that he breaks a finger. He doffs his helmet and joins in a cancan, and forgets to take his place on the pedestal in a square in Seville. Consternation of the passers-by. Suddenly the Statue is seen directing unsteady steps. Don Juan and other revellers assist him to recover his position and his dignity.

Here may be added:—

"Don Juan et Haydée," cantata by Prince Polognac (St. Quentin, 1877). Founded on the episode in Byron's poem.

"Ein kleiner Don Juan," operetta by Ziehrer (Budapest, 1879).

"Don Juan Fin de Siècle," ballet by Jacobi (London, 1892).

***

A list of works by Richard Strauss which have been performed at these concerts in Boston:—

"Aus Italien," symphonic fantasia, Op. 16: December 22, 1888; January 12, 1901; March 3, 1906.

"Don Juan," tone-poem, Op. 20: October 31, 1891; November 5, 1898; November 1, 1902; February 11, 1905; April 29, 1905 (by request); October 27, 1906.

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Symphony in F minor, Op. 12: November 4, 1893; January 6, 1900.

Prelude to Act I. of "Guntram," Op. 25: November 9, 1895; November 12, 1904.

Prelude to Act II. of "Guntram," Op. 25: November 9, 1895; March 25, 1905.

"Till Eulenspiegel's lustige Streiche," Op. 28: February 22, 1896; November 25, 1899; January 6, 1906; January 25, 1908.

"Tod und Verklärung," tone-poem, Op. 24: February 6, 1897; March 18, 1899; February 7, 1903; October 21, 1905; April 21, 1906; January 2, 1909.

"Also sprach Zarathustra," tone-poem, Op. 30: October 30, 1897; March 17, 1900; February 6, 1909.

"Ein Heldenleben,"* tone-poem, Op. 40: December 7, 1901; November 28, 1908.

"Love Scene," fron the opera "Feuersnot," Op. 50: March 8, 1902; October 10, 1908.

Burleske in D minor for pianoforte and orchestra (Heinrich Gebhard, pianist): April 18, 1903.

"Don Quixote," fantastic variations, Op. 35 (Rudolf Krasselt, violoncello; Max Zach, viola): February 13, 1904.

Symphonia Domestica, Op. 53: February 16, 1907: March 30, 1907.

Song, "Serenade" (Lillian Nordica): March 15, 1902.

Song, "Muttertändelei (Muriel Foster): April 2, 1904

Song, "Allerseelen" (Marie Rappold): November 14, 1908.

Song, "Heimliche Aufforderung" (Berta Morena): March 6, 1909.

*"Ein Heldenleben" was performed at a concert in aid of the Pension Fund of the Boston Symphony Orchestra in Symphony Hall, February 28, 1909



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Heinrich Heine's poem "Lorelei," written in 1823, was first published in *Gesellschafter*, 1824, No. 49:—

Ich weiss nicht, was soll es bedeuten,
Dass ich so traurig bin;
Ein Märchen aus alten Zeiten,
Das kommt mir nicht aus dem Sinn.

Die Luft ist kühl, und es dunkelt,
Und ruhig fliesst der Rhein;
Der Gipfel des Berges funkelt
Im Abendsonnenschein.

Die schönste Jungfrau sitzet
Dort oben wunderbar,
Ihr goldnes Geschmeide blitzet,
Sie kämmt ihr goldenes Haar.

Sie kämmt es mit goldenem Kamme
Und singt ein Lied dabei,
Das hat eine wundersame,
Gewaltige Melodei.

Den Schiffer im kleinen Schiffe
Ergreift es mit wildem Weh;
Er schaut nicht die Felsenriffe,
Er schaut nur hinauf in die Höh.

Ich glaube, die Wellen verschlingen
Am Ende Schiffer und Kahn;
Und das hat mit ihrem Singen
Die Lorelei gethan.

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The following English version is by Charles Godfrey Leland:—

I know not what sorrow is o'er me,
What spell is upon my heart;
But a tale of old times is before me—
A legend that will not depart.

Night falls as I linger, dreaming,
And calmly flows the Rhine;
The peaks of the hills are gleaming
In the golden sunset-shine.

A wondrous lovely maiden
Sits high in glory there;
Her robe with gems is laden,
And she combs her golden hair.

And she spreads out the golden treasure,
Still singing in harmony;
And the song has a mystical measure
And a wonderful melody.

The boatman, when once she has bound him,
Is lost in a wild, sad love;
He sees not the rocks around him,
He sees but the beauty above.

I believe that the billows springing
The boat and the boatman drown;
And all that with her magical singing
The Loré-lay has done.

The story of the Loreley may be said to have been invented by Clemens Brentano, who in 1802 wrote a legend which may be paraphrased in English prose as follows:—

An enchantress lived at Bacharach, near the Rhine; she was beautiful and tender and she drew all hearts toward her. Many men in all the country round about were destroyed through love for her; there was no safeguard against her spells and chains.

The Bishop summoned her before the holy tribunal. Her beauty was such that he gave her absolution.

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Deeply moved, he said to her, "Poor Lorelei, who led you into the practice of black magic?"

"Put me to death, O my Lord Bishop; for I am tired of life. Alas! all men that look on me are lost. My eyes are two flames; my arm is a magic wand. Throw me into the flames; strike me with the rod of justice."

"But I cannot sentence you until you tell me why now my heart is burning, set on fire by you; nor can I beat you with the rod of justice, O fair Lorelei, because I should thus break my own poor heart."

"My Lord Bishop, do not wickedly mock me, a wretched woman. Beg God to pardon me. I cannot longer live; I love no one; I wish to die; in search of death I came to you. My beloved has deceived me; he has turned away from me; he has gone to a far distant country. Eyes now tender and now wild, cheeks red and white, gentle and modest words—in these is my magic circle. I ought to perish. Ah, I am so heartsick! When I see my own face, grieving, I fain would die. Mete out justice, that I may die a Christian death. Since he has left me, there is nothing left."

The Bishop orders three knights to come before him: "Take her to the convent! Go, Lore! May God have pity on your folly! You should be a nun, a little nun all white and black, to learn on earth the way of the last journey."

The three knights ride toward the convent, and the beautiful Lorelei is with them.

"Let me go up this rock, O knights; I wish to see for the last time the castle of my beloved; I wish to see once more the deep Rhine; then I'll go to the convent and become God's maiden."

The rock is very steep, but she climbs it and is soon at the top. The poor girl says: "A boat is on the river; the boatman should be my beloved! O gladsome heart! He surely is my love!"

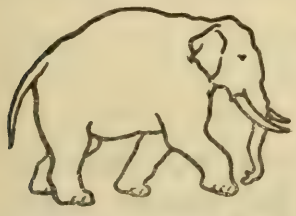
She bends over very low and falls into the Rhine.



In 1821 a poet, the Count von Loeben, wrote a poem on the same subject. Two years afterward Heine took the motive of the opening stanzas, and then imagined his own fantastical version.

For an explanation of the legend—if there be need of any explanation—see the chapter, "Interprétation du mythe des sirènes par la poésie et par la science," in Georges Kastner's "Les Sirènes," pp. 74–83 (Paris, 1858).

The Lorelei or Lurlei rock rises between St. Goar and Oberwesel four hundred and thirty feet above the Rhine. In 1861 it was prosaically tunnelled. The Nibelungen are said to have buried in the



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thirteenth century their treasure in the river at the base of the rock (see the poems of Marner of the thirteenth century), and in the sixteenth and seventeenth centuries the rock was haunted by ghosts. Possibly the celebrated echo had something to do with the popular belief.

Liszt apostrophized the fair Loreley: "Thou hast come back, men say, into this old world, in which we tarry, and thou art now known as the Ideal. Thou art invisible to the crowd, but the poet sees thee—he sees thee, he hears thee!" etc.

***

Geibel wrote an opera libretto, "Lorelei," for Mendelssohn, who wrote only the music of the finale of the first act, an Ave Maria, and a vineyard chorus. Geibel then gave the libretto to Max Bruch, who wrote his opera without the use of the Mendelssohnian fragments: "Lorelei," Mannheim, 1863 (revised and performed at Leipsic September 9, 1887, and revived during the season of 1895–96). Other operas based on the legend are:* "Lurlerie, or the Revolt of the Najades," three acts, J. S. Dalrymple, published in London without date; "Lore-Ley, die Fee am Rhein," romantic opera with ballet, three acts, G. A. Heinze, Breslau December 23, 1845 (Riemmann says January, 1846); "Loreley, die Fee am Rhein," romantic opera with ballet, four acst, Ignaz Lachner, Munich, September 6, 1846; "Die Loreley," music by Mendelssohn, 1847 (unfinished); "Die Loreley," Fr. von Kornatzky, Berlin, 1852 (unpublished) "Loreley," one act, E. A. W. Siboni, composed in 1859 (not performed); "Lurline," three acts, W. V. Wallace, London, February 25, 1860; "Loreley," Fr. Mücke (composed in 1860, MS.); "Loreley," C. A. Fischer (about 1870, not performed); "Lorhelia von Calvi," Falchi, Rome, December 4, 1878; "Loreley," P. Hillemacher, Paris, December 14, 1882; "Loreley," five acts, A. Mohr, Breslau, November 9, 1884; "Loreley," two acts with intermezzo, F. Mögele, Kronstadt in Siebenbürgen, February 22, 1886;

* This list is founded on that given by Dr. Hermann Seesiger in his "Die Loreleysage in Dichtung und Musik" (Leipsic, 1898).

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"Loreley," four acts, Otto Fiebach, Dantzic, March 31, 1886; "Loreley," two acts, F. Pacius, Helsingfors, April 28, 1887; "Loreley," Joh. Bartholdi, Copenhagen, 1887; "Loreley," E. Naumann, Berlin, April 9, 1889; "Lorely," A. Catalani, Turin, February 16, 1890; "Loreley," three acts, Hans Sommer, Brunswick, April 12, 1891; "Johannisnacht," three acts, W. Freudenberg.

Gounod shortly before his death contemplated writing a "Loreley," and so did Victor Nessler.

Ballets: by H. Wernthal, 1840; Cost. dall' Argine, Milan, 1877.

Operetta: "Lorenzino," P. Lanzini, Naples, 1888.

"Loreley," dramatic tale with music by Jos. Neswadba, about 1870, an "orchestral paraphrase," was once a favorite concert piece. Cantatas by F. Hiller, Op. 70, Aug. Reissmann, Ed. Sobolewski, Mohr, Rudnig. Overtures by E. Naumann, Fr. von Holstein, J. F. Dupont, K. Schindelmeisser. Dramatic scene by J. Brambach, Op. 70 (Wiesbaden, 1891).

Of the Loreley art-songs, text by Heine, that by Liszt is the most celebrated, but the familiar setting of music by Friedrich Silcher (1789–1860) has become a true German folk-song. Other composers are Angermann, Becker, I. von Bronsart, C. D. von Bruyk, J. Bürde, Ehlert, Ellissen, Fiebich, Gade, Grill, Grimmer, Hiller (for mixed chorus), Hoven, Kern, Klein, Klitzsch, Kücken, F. Lachner, Lübbert, Maltzan, Mangold, J. Mathieux, C. T. W. Müller, E. Naumann, Oberthür, Proch, Raff, Rungenhagen, Schlottmann, F. A. Schultz, H. Sommer, Steinkühler (with accompaniment of clarinet, violoncello, and pianoforte), Stern, Steiffensand, Tiehsen, Tottmann, Urspruch, Werner, Wiedemann, Wöhler, Wilhelmy.

Music has been set to Eichendorff's verses by Alberti, Gleich, Jensen, E. Kauffmann, Lindner, Mayrberger, Nathusius, E. Naumann, F.

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Schultz, Schumann, H. Sommer, Steiffensand, Thrun, Weber, Wöhler. Poem by W. Lorenz, music by Schumann and G. Hasse. Ballad by Brentano, music by Riehl; another melody in Thümmel and Roquette's "Lieder im Volkston," vol. ii., No. 6. Ballad by Förster, music by K. J. Bischoff and Reissiger. Neebs wrote music for Stolterfoth's "Lurleyfischer," and Neuland for a poem by Darby. Fr. Hoebel wrote music for Savyer's ballad. Poem by Janitschka, music by J. Netzer, for two male voices with accompaniment of piano and clarinet (or horn). Other Loreley songs: music by Bauer, J. Plag, Titl, Stümer, von Holstein, Krigar, Lessmann, R. Ludwig, M. Mayer-Olbersleben, Schumacher, associated with Julius Wolff's "Lurlei."

Songs: poem by Heinrich Steinheuer, music by Alexander Winterberger; poem by Gedeon von der Heide (real name Joh. Bapt. Berger), music by A. Blumberger; poem by Ignatz Mappes, music by G. Rabe; ballad by Seidler, music by Fr. Gretscher; piano piece by Seeling with interlinear text by Louise Freiin von Sell; poem by Carmen Sylva, music by Aug. Bungert; poem by E. Geibel, music by Stöckhardt; poem by Wilhelmine Lorenz, music by Schumann, Op. 52, No. 3, and G. Hasse, Op. 25, No. 5.

Pianoforte pieces: "Loreley," by Liszt, H. Seeling, G. Satter, J. Raff (Op. 21), J. Fabian (with violin).

R. Genee's overture "Rheinsage," the second movement "Am Lurley-felsen" in Heinrich Hofmann's suite "Am Rhein," and the second movement of Paul Lorberg's symphony "Loreleysage" may also be mentioned here.

***

Liszt's song with orchestral accompaniment has been sung in Boston at concerts of the Boston Symphony Orchestra by Miss Emma Juch, October 29, 1892; by Mme. Louise Homer, October 14, 1905. It was sung in Boston at a Thomas concert, March 23, 1878, by Miss Wilde.

SONG, "SAPPHIC ODE," OP. 94, NO. 4 . . . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms's songs for a low voice, Op. 94, are dated 1884. The volume included "Mit vierzig Jahren," words by F. Rückert; "Steig' auf, geliebter Schatten," words by F. Halm; "Mein Herz ist schwer," words by E. Geibel; and "Sapphische Ode," words by Hans Schmidt.

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Rosen brach ich Nachts mir am dunklen Hage;
Süsser hauchten Duft sie, als je am Tage,
Doch verstreuten reich die bewegten Aeste,
Thau der mich nässte.

Auch der Küsse Duft mich wie nie berückte,
Die ich Nachts vom Strauch deiner Lippen pflückte;
Doch auch dir, bewegt im Gemüth gleich jenen,
Thauten die Thränen.

These verses have been translated into English as follows:—

Roses gathered I in the night by darkling way;
Sweeter breath'd their fragrance than e'er by day;
Moving branches o'er me in fulness strewing,
Showers bedewing.

So thy kisses' fragrance as naught hath charmed,
Kisses caught by night from thy lips unharmed.
Thou too moved, moved by deepest feelings,
Dewy tears revealing.

The instrumentation was made about two years ago by Mr. Frederick Stock, conductor of the Theodore Thomas Orchestra of Chicago. He scored the accompaniment for viols, violoncellos, double-basses, two flutes, two clarinets, and harp.

SONG, "THE ALMIGHTY," OP. 79, NO. 2 . . . . FRANZ SCHUBERT

(Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

In the early summer of 1825 Schubert and Vogl, to use Kreissle's words, "like two wandering minstrels, started forth on their beautiful country expedition, bent on making at one time a stately convent, at another a city or town ring with their already famous lays." The holiday lasted five months. They sojourned at Linz, Gmünden, Steyeregg, Salzburg; and at Wildbad-Gastein, in the mountainous district of the Eastern Tyrol, they visited an old acquaintance, Johann Ladislaus Pyrker, patriarch of Venice, who had given Schubert in 1822 a present of twelve ducats, a gift that the composer mentioned with gratitude. Schubert set music in August, 1825, to two of Pyrker's poems, "Heimweh," Op. 79, No. 1, and "Allmacht," Op. 79, No. 2. These songs were published in 1827. The pianoforte sonatas in A minor and in D and

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the Funeral March for the Emperor Alexander of Russia were also composed in 1825.

Schubert wrote twenty-one songs in 1825. The most celebrated of them are "The Young Nun" and "The Almighty." And it is supposed that he wrote a symphony, which he christened the "Gastein" and counted as No. 9. No unmistakable traces of this work have been discovered (see Heuberger's "Schubert," pp. 74, 75, Berlin, 1902).

Gross ist Jehova, der Herr!
Denn Himmel und Erde verkünden seine Macht.
Du hörst sie im brausenden Sturm,
In des Waldstroms laut aufrauschenden Ruf;
Gross ist Jehova, der Herr!
Gross ist seine Macht!
Du hörst sie in des grünen Waldes Gesäusel,
Siehst sie in wogender Saaten Gold,
In lieblicher Blumen glühendem Schmelz,
Im Glanz des Sternebesäeten Himmels;
Furchtbar tönt sie im Donnergeroll
Und flammt in des Blitzes schnell hinzuckendem Flug.
Doch kündet das pochende Herz
Die fühlbarer noch Jehova's Macht,
Des ewigen Gottes, blickst du flehend empor
Und hoffst auf Huld und Erbarmen.
Gross ist Jehova, der Herr!

Mr. W. F. Apthorp made this translation into English prose:—

Great is Jehovah, the Lord! For heaven and earth proclaim his power. Thou hearest it in the rushing storm, in the loud-upwelling call of the forest stream; great is Jehovah, the Lord! Great is his power! Thou hearest it in the green wood's murmuring, seest it in the gold of waving harvests, in the melting glow of lovely flowers, in the brightness of the star-strewn heaven; terribly resounds it in the rolling of thunder, and flames in the quick-darting flight of lightning. Yet does thy throbbing heart more feelingly proclaim to thee Jehovah's power, that of the everlasting God, when thou lookest upward in supplication, and hopest for grace and compassion. Great is Jehovah, the Lord!

This song has been sung in Boston at concerts of the Boston Symphony Orchestra by Miss Emma Juch, December 22, 1888 (with pianoforte), Mr. Max Heinrich, April 8. 1893 (with pianoforte), by Mme. Schumann-Heink, October 27, 1900 (with the accompaniment scored for orchestra by Louis A. Saar), and by Mme. Emma Eames, December 30, 1905 (with orchestra).

***

Johann Michael Vogl, the friend of Schubert and the singer of his songs, was born at Steyer, August 10, 1768. He was a school-fellow of Franz X. Süssmayer, who was later associated closely with Mozart. Vogl and Süssmayer went together to Vienna. The former became a

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lawyer and then a public functionary; but, when Süssmayer was appointed conductor at the opera-house, he persuaded Vogl to become a singer, and the tenor was a prominent member of the opera company from 1794 to 1822, when he was pensioned. He was distinguished for his singular dramatic intelligence. For some years after his withdrawal from the operatic stage he shone as a Lieder singer. He died at Vienna, November 19, 1840.

It was about 1820 that Vogl began to sing frequently in concerts. Well educated and emotional in his interpretation, he labored to make Schubert's songs familiar. He was the first to sing "The Erlking" (1821) and other songs of its composer in concert halls. Opera arias, especially Italian arias, were then the fashion in the concerts at Vienna. J. Fr. Reichardt wrote from that city in 1808: "This vocal music [Italian arias, duets, trios], especially from comic operas, is here the fashion as concert music; you hear scarcely anything else, even in the little entertainments where only a pianoforte is used. They seem to be destitute here of the fine and intimate enjoyment of the Lied, the romance, the cantata." But Beethoven's "Adelaïde" began to be heard frequently in large concerts, sung by the tenors Ludwig Titze, Jäger, and Franz Wild. Schubert's songs about 1820 at first found refuge in the "little music societies" which were in the nature of a family evening entertainment.

Vogl became acquainted with Schubert in 1817. The court singer was a singular man. He had endeavored to shape his life, even in the theatre, according to the precepts of Marcus Aurelius, Epictetus, Thomas à Kempis, and Taulerus. During the waits in the opera-house he read Latin and Greek classics in the original. Yet he could be entertaining, and he was a most welcome guest in the best Viennese society. (He did not marry until he was fifty-eight: then he took for wife Kunigunde Rosas, a pupil with whom he had lived for some years in an "ethical-pedagogic relationship.") Vogl was persuaded to visit Schubert who was not then famous. "The composer entered with shuffling gait and incoherent, stammering speech, and received his visitor." Spaun, who was one of the introducers, tells us this, and he also says that Vogl was not at first much impressed by Schubert or his music. "He had looked through the song 'Augenlied,' which did not strike him; then he tried over 'Ganymed' and 'Der Schäfer's Klage,' which pleased him better. On leaving he tapped Franz on the shoulder, remarking, 'There is some stuff in you, but you are too little of an actor, too little of a charlatan; you squander your fine thoughts instead of properly developing them.' This interview seems to have come back to his memory with redoubled force, and soon he began frequently to visit Schubert.

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As you face the stage, the casts on the right, beginning with the one nearest the stage, are as follows: Sitting Anacreon (Copenhagen); Faun with Infant Bacchus (Naples), ordered; Girl of Herculaneum (Dresden); Dancing Faun (Rome); Demosthenes (Rome); Apollo Citharoedus (Rome); Euripides (Rome); Diana of Versailles (Paris).

The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen), ordered; Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

Then he studied and sang several of his songs, and before very long the two men became almost inseparable. Most remarkable is the disparity in their ages. Schubert was almost thirty years Vogl's junior; the latter, however, outlived him by fully twelve years. It became Schubert's habit to visit Vogl daily, generally in the forenoon, when he would try over a new song or set to work on the composition of new ones. Vogl exercised considerable influence on the choice of verses which Schubert set to music. The singer would commonly declaim the poem with a passionate energy which inspired the composer to put forth his best efforts. Vogl, on the other hand, is said to have encouraged a somewhat lighter class of composition than Schubert would naturally favor, and also to have been responsible for the impracticable range of many of Schubert's songs, which were directly contrived for Vogl's own abnormal voice."*

Vogl sang Schubert's "Erlking" in a concert as late as 1834, six years before he died, but his voice was almost gone, and he was obliged to resort to extravagant mannerisms. In a letter written in 1831, to A. Stadler, he attributed Schubert's marvellous command of invention and his facility to a state of clairvoyance. His remarks are curious: "If the subject be that of manufacturing, producing, or creating, I don't care, I won't have anything to do with it, especially since I have learnt, through my experience with Schubert, that there are two kinds of composition: one which, as with Schubert, comes forth to the world in a state of clairvoyance or somnambulism, without any free will on the part of the composer, the forced product of a higher power and inspiration—one may well be astonished and charmed by such a work, but not criticise it; the other is the reflected."

The first song by Schubert sung in Vienna in a public concert was "Schäfers Klagelied," sung by Jäger, February 28, 1819.

Probably the first to sing Schubert's songs in France was Pierre François Wartel (1806–82), a distinguished operatic and concert tenor and teacher. But a greater than he, Adolphe Nourrit, who first became acquainted with Schubert's songs through Liszt, made them famous in Paris and in the French provinces. He began by singing "The Young Nun" at a Conservatory concert in Paris, January 18, 1835. On April 26 of the same year he sang the "Erlking" at a Conservatory Concert, with the accompaniment orchestrated at his request, but the name of the orchestrator was not given on the program. See L. Quicherat's monumental but, alas, unindexed "Adolph Nourrit," vol. ii., chapter i. (Paris, 1867); and for Schubert's songs in France see "Les Lieder de Franz Schubert" by Henri de Curzon, pp. 46–50 (Paris, 1899).

***

Liszt arranged toward the end of 1870, in Budapest, "The Almighty" for solo tenor, with male chorus and orchestra, for the Ofen Singing Academy.

***

The instrumentation of Schubert's song, "The Almighty," used by Mme. Homer at these concerts, was made in the season of 1904–05 by Mr. Frederick Stock, conductor of the Theodore Thomas Orchestra of Chicago.

* "Schubert," by Edmondstoune Duncan (London, 1905).

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FRIDAY AFTERNOON, OCTOBER 15, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 16, at 8 o'clock

PROGRAMME

Max Reger . . . Symphonic Prologue to a Tragedy, Op. 108
(First time in America)

Tschaikowsky . . . Symphony in F minor, No. 4, Op. 36

Grieg . Selections from the incidental music to Ibsen's "Peer Gynt"

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BEETHOVEN . . .	Quartet in C major, Op. 59, No. 3.
BEETHOVEN . . .	Quartet in C-sharp minor, Op. 131.
BRAHMS	Sextet in B-flat major, Op. 18, for two Violins, two Violas and two Violoncellos.
H. BROCKWAY . . .	Suite for Piano and Violoncello (first time).
G. W. CHADWICK . .	Quartet in D minor, No. 5.
DEBUSSY	Two movements from Quartet in G minor, Op. 10
DITTERSDORF . . .	Quartet in E-flat major.
DVORÁK	Three movements from Terzetto, Op. 74, for two Violins and Viola.
FAURÉ	Sonata for Piano and Violin in A major, Op. 13.
A. FOOTE	Tema con Variazioni for String Quartet, Op. 32, A minor.
HAYDN	Concertante in B-flat major for Violin, Violoncello, Oboe and Bassoon (first time).
M. IPPOLITOFF-IWANOW	Quartet in A minor, Op. 13 (first time).
MOZART	Quintet in A major (Koch. Verz. 581) for Clarinet and Strings.
SCHUBERT	Quartet in G major, Op. 161.
SCHUMANN	Quartet in A minor, Op. 41, No.
SIBELIUS	Quartet, Op. 56 (new, first time).
SGAMBATI	Quartet in D-flat major, Op. 17.
LEO WEINER . . .	Quartet in E-flat major, Op. 4, No. 1 (first time).
B. ZOLOTAREFF . . .	Two movements from Quartet in D major, Op. 25 (first time).

Programme for first concert: Thursday Evening, October 28

I. DITTERSDORF . .	Quartet in E-flat major.
II. A. FOOTE . . .	Tema con Variazioni for String Quartet, Op. 32, A minor.
III. DEBUSSY . . .	Two movements from Quartet in G minor, Op. 10.
IV. BEETHOVEN . .	Quartet in C major, Op. 59, No. 3.

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IN SONG RECITAL AT

JORDAN HALL, Wednesday Afternoon, October 13, at three o'clock

Assisted by Mr. WOODRUFF ROGERS at the Piano

Tickets, $1.50, $1.00, and 50 Cents at Symphony Hall

PROGRAMME

Behold, along the dewy grass. "THE SEASONS".....Haydn
Frost Scene. "KING ARTHUR".....Purcell
Down among the dead men. THOS. DYER.....Jacobite Song
Edward. PERCY'S RELIQUES.....Loewe
By Celia's Arbor. TOM MOORE.....Mendelssohn
Omnipotence. "DIE ALLMACHT".....Schubert
She wandered down the mountainside. B. C. STEPHENSON.....Fred'k Clay
Now sleeps the crimson petal. TENNYSON.....Roger Quilter
Woo thou thy snowflake. "IVANHOE".....Arthur Sullivan
The Wind among the reeds
The Hosting of the Sidhe } W. B. YEATS.....Ch. M. Loeffler
The Host of the Air }
Zephyrus. LONGFELLOW }
Fish-Wharf Rhapsody. G. W. Beauchamp } .....Henry F. Gilbert
AMERICAN INDIAN SONGS
From the Land of the Sky-blue Water. }
The White Dawn is Stealing, } NELLIE RICHMOND EBERHARDT . Charles Wakefield Cadman
The Moon drops low. }
Far off I hear a Lover's Flute. }
The Pauper's Drive. T. NOEL }
The Fiddler of Dooney. W. B. YEATS } .....Sidney Homer
To Russia. JOAQUIN MILLER }

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PROGRAMME

1. OVERTURE, "Fingal's Cave" . . . . . Mendelssohn
   ORCHESTRA
2. FANTASIA FOR PIANO AND ORCHESTRA . . . . Widor
   Madame SAMAROFF
3. ARIA, "Bel Raggio" from "Semiramide" . . . . . Rossini
   Miss FARRAR
4. PRELUDE, "Lohengrin" . . . . . Wagner
   ORCHESTRA
5. SOLI FOR PIANOFORTE:
   a. Prelude G minor . . . . . Rachmaninoff
   b. Love Song . . . . . Stojowski
   c. Concert Study . . . . . MacDowell
   Madame SAMAROFF
6. SONGS:
   Nocturne . . . . . Franck
   Papillon . . . . . Faure
   Phydile . . . . . Duparc
   Oh, quand je dors . . . . . Liszt
   Miss FARRAR
7. SOLI FOR PIANOFORTE:
   a. Nocturne . . . . . Chopin
   b. Hungarian Rhapsody No. 12 . . . . . Liszt
   Madame SAMAROFF
8. SONGS:
   Komm wir wandeln . . . . . Cornelius
   a. Verborgenheit . . . . . Wolff
   b. Ich hab' in Penna . . . . . Wolff
   Susses Begrabnis . . . . . Loewe
   Liebesfeier . . . . . Weingartner
   Miss FARRAR
9. SLAVONIC DANCE . . . . . Dvorak
   ORCHESTRA

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" " for series of 4 Evening Concerts	5.00
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Subscribers to the concerts of last season will have the privilege of securing the first choice of seats by application on or before October 14, 1909.

Separate subscriptions for the Evening Concerts and for the Matinees may be obtained on and after October 15.

Tickets will be forwarded on receipt of cheque or money order sent to the Boston Music Co. Cheques and money orders should be made payable to the Kneisel Quartet.

The Programme of the first Concert will be published in next week's issue of this Bulletin

Mr. ERNST PERABO will be the assisting artist.

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October 15, 1909. "THE RIVALS" . . . . R. B. Sheridan
Pres. HENRY L. SOUTHWICK

October 22. "A MIDSUMMER NIGHT'S DREAM" . Shakespeare
Miss GERTRUDE McQUESTEN

October 29. "IN A BALCONY" . . . . Robert Browning
Mrs. AGNES KNOX BLACK

November 5. "MATER" . . . . . Percy Mackaye
Mrs. BERTHA KUNZ BAKER

November 12. "ROMEO AND JULIET" . . . Shakespeare
Mrs. MAUD GATCHELL HICKS

November 19. "THE WITCHING HOUR" . . . Augustus Thomas
Mrs. MARION CRAIG WENTWORTH

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Mr. SYLVAIN NOACK, Violinist

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Subscribers of last season may secure the SAME SEATS on application to George H. Kent, University Book Store, on or before **Wednesday, October 13.** On receipt of check, tickets will be mailed.

The unclaimed seats will be offered for sale at Kent's University Bookstore, Harvard Square, Cambridge, on **Saturday morning, October 16,** at eight o'clock. A limited number of seats have been reserved for college officers and invited guests.

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Friday Evening, November 12, at 8

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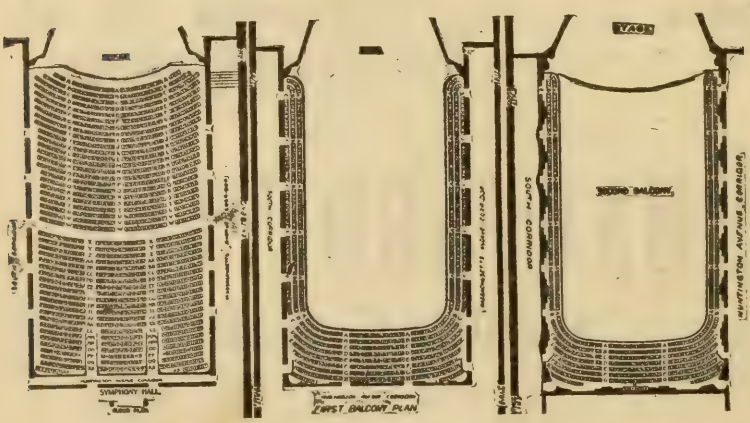
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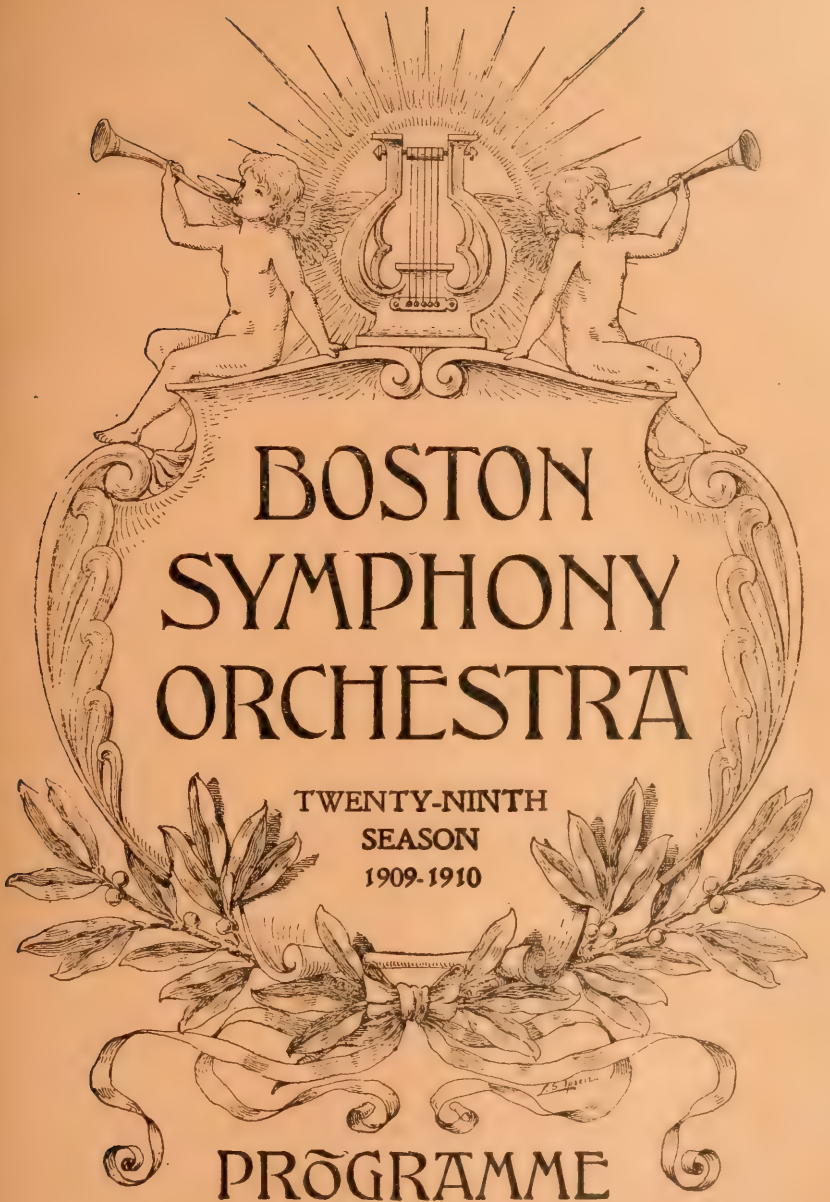
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FRIDAY AFTERNOON, OCTOBER 15

AT 2.30 O'CLOCK

SATURDAY EVENING, OCTOBER 16

AT 8.00 O'CLOCK

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Tschaikowsky . . . . Symphony No. 4, F minor, Op. 36

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Symphonic Prologue to a Tragedy, for Full Orchestra, Op. 108.

Max Reger

(Born at Brand, Bavaria, March 19, 1873; now living in Leipsic.)

Reger's "Symphonischer Prolog zu einem Trauerspiel" was performed for the first time at the ninth Gürzenich concert in Cologne in March, 1909. It was played shortly afterward at a Philharmonic concert in Vienna and at the twenty-first Gewandhaus concert of last season in Leipsic. The first performance in England was at a Promenade Concert in London, September 14, 1909.

The Prologue, dedicated to Arthur Nikisch, is scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, three trumpets, six horns, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, and the usual strings.

The work is complex in the most Regerian manner, and it is very long,—so long that the composer himself indicates the opportunity for a cut. No hint has been made as to what tragedy Reger had in mind, or whether the Prologue was conceived for any particular tragedy, written or contemplated.

A minute analysis of the work would be of little assistance to the reader, even if the chief themes and the many lesser ones were inserted here in notation. The Prologue opens with an impressive introduction of some length, Grave, 6-4. The main body of the Prologue is marked Allegro agitato (ma non troppo allegro).

"The chief themes, though short, have a certain physiognomy: a rising and falling heroic motive, a noticeable one for horns; one that is a blood relation of the chief theme of Reger's violin concerto; a warm love melody that is especially impressive at the end of the work in connection with Wagnerian counterpoint." It has been said of

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Reger's music that it is without development in the true sense; that everything in it starts involved and complicated; the composer begins at once and continues to the end to employ the utmost resources of counterpoint; and any established tonality almost immediately becomes irksome to him, so that there is incessant modulation.

***

Reger is still a much-discussed man. Some regard him as the greatest living composer, for there are passionate Regerites; others admit his facility, and find no other quality in his voluminous works.

His mother began to give him piano lessons when he was about five years old. His father, Joseph Reger, was a school-teacher, and the family moved to Weiden in 1874, a year after Max was born. At Weiden, Max studied the pianoforte with A. Lindner and harmony and the organ with his father. In August, 1888, he visited Bayreuth, and there heard an orchestra for the first time, in performances of "Parsifal" and "The Mastersingers of Nuremberg." He then began to compose, and he wrote songs, preludes and fugues for the pianoforte, a pianoforte quartet, a string quartet, and an overture, "Héroïde funèbre." No one of these works has been published. He had attended the Royal Preparatory School at Weiden, and in August, 1889, he passed his examination at the Royal Training College for Teachers at Amberg, but Dr. Hugo Riemann (1824–96) persuaded him to become a professional musician, and in 1890 Reger entered the Conservatory of Music at Sondershausen, where he studied theory, the pianoforte, and the organ with Dr. Riemann. Late in 1890 or in 1891 he followed his teacher to Wiesbaden, where he became teacher of the pianoforte and the organ at the Conservatory there. In 1891 some of his compositions were published. He began to teach theory, but in 1896–97 he performed his military service. Soon afterwards

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he was sick nigh unto death. After his convalescence (1898) he went back to Weiden and composed industriously. In 1901 he moved to Munich, and there took to himself a wife (1902) and joined the faculty of the Royal Academy of Music. He is now a professor at the University of Leipsic, and was for a time conductor of the University Singers' Society (Pauliner).

The list of his works is a long one, and he is continually adding to it. It includes Sinfonietta for orchestra (1905); Serenade for orchestra (1906), Op. 95; Variations and Fugue on a Merry Theme by J. A. Hiller, Op. 100 (1907); Trio Serenade, Op. 102; Six Preludes and Fugues for pianoforte, Op. 99; 100th Psalm; violin concerto, Op. 101; Violin Sonatas, Op. 1, 3, 41, 72; Sonatas for violin alone, Op. 41; Prelude and Fugue for violin alone; Sonatas for clarinet and pianoforte, Op. 49; Two Violin Romances, Op. 50; Trio with viola, Op. 2; Three String Quartets, Op. 54; String Quartet, Op. 109; String Quintet, Op. 64; Violoncello Sonatas, Op. 5 and 28; Songs, Op. 4, 8, 12, 15, 23, 31, 35, 37, 43, 48, 51, 55, 66, 68, 70, 97; and other songs; Four-voiced Songs with pianoforte, Op. 6; Duets, Op. 14; Sacred Songs with organ, Op 19; Hymn, "An den Gesang," Op. 21, for male chorus and orchestra; "Gesang der Verklärten," Op. 71, for chorus of five voices and orchestra; Folk-songs for male chorus and also for mixed chorus; "Palmsonntagmorgen" (five voices a cappella); choral cantata,

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There is a biographic sketch of Reger's life with a review of his works by Richard Braungart.

***

Reger's Serenade was played in Boston at a concert of the Boston Symphony Orchestra April 13, 1907; and his Variations and Fugue on a Merry Theme were played in Boston at a concert of the Boston Symphony Orchestra, February 15, 1908. Other performances of works by him in Boston: Serenade, Op. 77 A, for flute, violin, and viola, February 5, 1906 (Messrs. A. Maquarre, Hess, and Férir); Sonata in F sharp minor for violin and pianoforte, Op. 34, by Messrs. Marteau and Göllner, April 10, 1906; Sonata for violin and pianoforte, C major, Op. 72, November 16, 1908 (Messrs. Hoffmann and Anthony); Two Chorals of Bach arranged for pianoforte and Variations on a Theme by Bach, December 10, 1908 (Mr. Charles Anthony); four movements

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from Suite, Op. 103 A, for violin and piano, March 26, 1909 (Messrs. Hess and Gebhard). Mr. Ernest Sharpe gave a Reger song recital November 15, 1905, and some of Reger's songs have been sung here in recitals.

SYMPHONY IN F MINOR, NO. 4, OP. 36 . . PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky composed this symphony during the winter of 1876–77, and lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassoff. The first draft was finished in May, 1877. He began the instrumentation on August 23 of that year, and finished the first movement September 24. He began work again toward the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1874, and the Finale on January 7, 1877.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

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The Andantino and the Scherzo were played in Boston for the first time at a Symphony Concert, October 18, 1890. Mr. Nikisch conducted. They were played here at an extra concert of the Symphony Orchestra, March 2, 1892. The first performance in Boston of the whole symphony was by the New York Symphony Orchestra, Mr. Walter Damrosch conductor, at the Tremont Theatre, April 20, 1893. The first performance of the whole symphony at a concert of the Boston Symphony Orchestra was on November 28, 1896, Mr. Paur conductor. The Symphony was played at a concert of the Boston Symphony Orchestra in Boston, October 21, 1905.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend") and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky, and she was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died, and she

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was left with eleven children and a fortune of "many millions of rubles." She dwelt at Moscow. Fond of music, she admired beyond measure certain works by Tschaikowsky, and she inquired curiously concerning his character as a man and about his worldly circumstances. She became acquainted with Kotek,* a pupil of Tschaikowsky in composition, and through him she gave Tschaikowsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt, and she sent him three thousand rubles; and in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation. She insisted that they should never meet. They never spoke together; but their letters to each other were frequent and intimate. Tschaikowsky poured out his soul to this woman, who is described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that is petty and conventional, but was pure in thought and action; a woman that was compassionate, but not sentimental.†

The composer wrote to her May 13, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am in a very

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolks, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

† In December, 1890, Nadejda wrote Peter that on account of the complicated state of her business affairs she could not continue the allowance. Furthermore, she treated him with curious indifference, so that Tschaikowsky mourned the loss of the friend rather than of the pension. He never recovered from the wound. Nadejda von Meck died on January 25, 1894.

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nervous, worried, and irritable state, highly unfavorable to composition, and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote August 24 from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejda Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,* I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but, thanks to

* There is reference here to the crazed condition of Tschaikowsky after his amazing marriage to Antonina Ivanovna Milioukoff. The wedding was on July 18, 1877. He left his wife at Moscow, October 6. See the program book of the Boston Symphony Orchestra for January 31, 1903 (pp. 721–724).

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you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

He wrote to Nicholas Rubinstein, January 13, 1878, from San Remo, and implored him not to judge the symphony before it was performed. "It is more than likely that it will not please you when you first look at it, therefore do not hurry judgment, but write me what you honestly think after the performance. In Milan I wished to indicate the tempi by metronome marks; I did not do this, for a metronome costs there at least thirty francs. You are the only conductor in the whole world whom I can trust. In the first movement there are some difficult changes in tempo, to which I call your special attention. The third movement is to be played pizzicato, the quicker the pace, the better; yet I have no precise idea of what speed can be attained in pizzicato."

In the same month he wrote that there were only two men in the world to whom he would intrust the labor of making an arrangement of the symphony for four hands,—Klindworth and Tanéieff.

***

In a long letter to Mrs. von Meck from Florence, March 1, 1878,

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Tschaikowsky gave the program of the Fourth Symphony, with thematic illustration in notation:—

"The Introduction is the kernel, the quintessence, the chief thought of the whole symphony." He quotes the opening theme, sounded by horns and bassoons, Andante, F minor, 3–4. "This is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal, which jealously provides that peace and comfort do not prevail, that the sky is not free from clouds,—a might that swings, like the sword of Damocles, constantly over the head, that poisons continually the soul. This might is overpowering and invincible. There is nothing to do but to submit and vainly complain." He quotes the theme for strings, Moderato con anima, F minor, 9–8. "The feeling of despondency and despair grows ever stronger and more passionate. It is better to turn from the realities and to lull one's self in dreams." Clarinet solo with accompaniment of strings. "O joy! What a fine sweet dream! A radiant being, promising happiness, floats before me and beckons me. The importunate first theme of the allegro is now heard afar off, and now the soul is wholly enwrapped with dreams. There is no thought of gloom and cheerlessness. Happiness! Happiness! Happiness! No, they are only dreams, and Fate dispels them. The whole of life is only a constant alternation between dismal reality and flattering dreams of happiness. There is no port: you will be tossed hither and thither by the waves, until the sea swallows you. Such is the program, in substance, of the first movement.

"The second movement shows another phase of sadness. Here is that melancholy feeling which enwraps one when he sits at night alone in the house, exhausted by work; the book which he had taken to read has slipped from his hand; a swarm of reminiscences has arisen. How sad it is that so much has already *been* and *gone!* and yet it is a pleas-

GLOVES

may be right and not be Fownes, but they can't be

FOWNES

and not be right.

2



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ure to think of the early years. One mourns the past and has neither the courage nor the will to begin a new life. One is rather tired of life. One wishes to recruit his strength and to look back, to revive many things in the memory. One thinks on the gladsome hours, when the young blood boiled and bubbled and there was satisfaction in life. One thinks also on the sad moments, on irrevocable losses. And all this is now so far away, so far away. And it is all so sad and yet so sweet to muse over the past.

"There is no determined feeling, no exact expression in the third movement. Here are capricious arabesques, vague figures which slip into the imagination when one has taken wine and is slightly intoxicated. The mood is now gay, now mournful. One thinks about nothing; one gives the fancy loose reins, and there is pleasure in drawings of marvellous lines. Suddenly rush into the imagination the picture of a drunken peasant and a gutter-song. Military music is heard passing by in the distance. These are disconnected pictures, which come and go in the brain of the sleeper. They have nothing to do with reality; they are unintelligible, bizarre, out-at-elbows.

"Fourth movement. If you find no pleasure in yourself, look about you. Go to the folk. See how it understands to be jolly, how it surrenders itself to gayety. The picture of a folk-holiday. Scarcely have you forgotten yourself, scarcely have you had time to be absorbed in the happiness of others, before untiring Fate again announces its approach. The other children of men are not concerned with you. They neither see nor feel that you are lonely and sad. How they enjoy themselves, how happy they are! And will you maintain that everything in the world is sad and gloomy? There is still happiness, simple, native happiness. Rejoice in the happiness of others—and you can still live.

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***

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

The first movement begins with a short introduction, Andante sostenuto, F minor, 3–4, with the Fate theme. This phrase is answered by wood-wind and trumpets against harmonies in horns, trombones, bassoons, tuba. The main body of the movement, Moderato con anima (in movimento di valse), F minor, 9–8, begins with the exposition of the first theme with melody in first violins and 'cellos. The development is in the wood-wind against an accompaniment of strings. The whole development is long and elaborate. There is a change, Moderato assai, quasi andante. A clarinet phrase is answered by descending chromatic scale-passages in the wood-wind and rising and falling arpeggios in the violas, to a string accompaniment, but this is not the second theme; it is rather a counter-theme to the second theme, which is a sensuous song for 'cellos. This second theme is sung

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by flutes and oboe, and the development is concise. There is a sudden change to B major, and there is a pianissimo reappearance of the first theme modified in the wood-wind. After a struggle between the first and second themes the Fate motive is heard fortissimo from trumpets and other wind instruments. The free fantasia is elaborate and devoted to the working out of the first theme. The third part begins with the return of the counter-theme to the second theme, D minor, which is followed in turn by the second theme in F major in the horn against the counter-theme in the wood-wind. The development is practically a reproduction of the first part of the movement. The short and dramatic coda is concerned with the first theme.

II. Andantino in modo di canzona, B-flat minor, 2-4. The movement begins with a melancholy song for oboe. The strings play a march-like theme in A-flat major. These themes are developed in quasi-variation form. There is a middle part, più mosso, in which a rude melody appears as a sort of trio.

III. Scherzo, "Pizzicato ostinato"; allegro, F major, 2-4. There are three contrasted themes, one for all the strings pizzicati, one for the wood-wind, and the third for the brass and the kettledrums. The development of the second and third themes is at times simultaneous.

The Finale, Allegro con fuoco, F major, is a wild rondo. There are three chief themes: the first is exposed at the beginning by all the strings and wood-wind fortissimo against sustained chords in the brass. The second follows immediately,—a folk-tune, "In the Fields there stood a Birch-tree," for wood-wind. The third theme appears after a return of the first,—a joyous, march-like theme, sounded in harmony by full orchestra. Toward the end the Fate theme is proclaimed double fortissimo by all the wind instruments.

The Finale is described by Mrs. Newmarch as a set of variations on

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the folk-song, "In the Fields there stood a Birch-tree"; but the characterization is loose.

***

When the symphony was first performed at Moscow, it did not make the impression hoped for by the composer. The newspapers, as a rule, said little or nothing about the performance, but Tschaikowsky received at Florence the day after the concert a telegram from Mrs. von Meck that she was pleased, and this gave him joy. Still, he was put out because he had not received any critical comment from Nicholas Rubinstein and other musicians at Moscow. He wrote Mrs. von Meck: "I was in thought with you in the concert-hall. I had calculated to the minute when the Fate theme would be sounded, and I then endeavored, following all the detail, to imagine what sort of impression the music would make. The first movement, the most complicated and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

***

Serge Tanéieff, in a letter dated March 30, 1878, agreed with Tschaikowsky that the first movement was too long in comparison with the others: "It seems to me a symphonic poem, to which the three other movements are added fortuitously. The fanfare for trumpets in the introduction, which is repeated in other places, the frequent change of tempo in the tributary themes—all this makes me think that a program is being treated here. Otherwise this movement pleases me. But the rhythm" [indicated in notation by Tanéieff] "appears too often and becomes wearisome. The Andante is charming (the middle does not particularly please me). The Scherzo is exquisite and goes splendidly. The Trio I cannot bear; it sounds like a ballet movement.

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Nicholas Grigorievich [Rubinstein] likes the Finale best, but I do not altogether agree with him. The variations on a folk-song do not strike me as very important or interesting. In my opinion the symphony has one defect, to which I shall never be reconciled: in every movement there are phrases which sound like ballet music; the middle section of the Andante, the Trio of the Scherzo, and a kind of march in the Finale. Hearing the symphony, my inner eye sees involuntarily 'our *prima ballerina,*' which puts me out of humor and spoils my pleasure in the many beauties of the work. This is my candid opinion. Perhaps I have expressed it somewhat freely, but do not be hurt. It is not surprising that the symphony does not entirely please me. Had you not sent 'Eugene Oniegin' at the same time, perhaps it might have satisfied me. It is your own fault. Why have you composed such an opera which has no parallel in the world?" *

Tschaikowsky wrote in reply to this from Clarens April 8, 1878: "I have read your letter with the greatest pleasure and interest. . . . You need not be afraid that your criticism of my Fourth Symphony is too severe. You have simply given me your frank opinion, for which I am grateful. I want these kind (*sic*) of opinions, not choruses of praise. At the same time many things in your letter astonished me. I have no idea what you consider 'ballet music,' or why you should object to it. Do you regard every melody in a lively dance-rhythm as 'ballet music'? In that case how can you reconcile yourself to the majority of Beethoven's symphonies, for in them you will find similar melodies on every page? Or do you mean to say that the trio of my Scherzo is in the style of Minkus, Gerber or Pugni? It does not, to my mind, deserve such criticism. I never can understand why 'ballet

* I quote the letter and Tschaikowsky's reply from Mrs. Newmarch's condensation and translation into English of Modeste Tschaikowsky's Life of Peter (John Lane, London and New York, 1905).

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music' should be used as a contemptuous epithet. The music of a ballet is not invariably bad. There are good works of this class—Delibes' 'Sylvia,' for instance. And when the music is good, what difference does it make whether the Sobiesichanskaya * dances it or not? I can only say that certain portions of my symphony do not please you because they *recall the ballet*, not because they are intrinsically bad. You may be right, but I do not see why dance tunes should not be employed episodically in a symphony, even with the avowed intention of giving a touch of coarse, every-day humor. Again I appeal to Beethoven who frequently had recourse to similar effects. I must add that I have racked my brains in vain to recall in what part of the Allegro you can possibly have discovered 'ballet music.' It remains an enigma. With all that you say as to my symphony having a program, I am quite in agreement. But I do not see why this should be a mistake. I am far more afraid of the contrary; I do not wish any symphonic work to emanate from me which has nothing to express, and consists merely of harmonies and a purposeless design of rhythms and modulations. Of course my symphony is program music, but it would be impossible to give the program in words; it would appear ludicrous and only raise a smile. Ought not this to be the case with a symphony which is the most lyrical

* *Prima ballerina* of the Moscow opera.—*Tr.*

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of all musical forms? Ought it not to express all those things for which words cannot be found, which nevertheless arise in the heart and clamor for expression? Besides I must tell you that in my simplicity I imagined the plan of my symphony to be so obvious that every one would understand its meaning, or at least its leading ideas, without any definite program. Pray do not imagine I want to swagger before you with profound emotions and lofty ideas. Throughout the work I have made no effort to express any new thought. In reality my work is a reflection of Beethoven's Fifth Symphony. I have not copied his musical contents, only borrowed the central idea. What kind of a program has this Fifth Symphony, do you think? Not only has it a program, but it is so clear that there cannot be the smallest difference of opinion as to what it means. Much the same lies at the root of my symphony, and if you have failed to grasp it, it simply proves that I am no Beethoven—on which point I have no doubt whatever. . Let me add that there is not a single bar in this Fourth Symphony of mine which I have not truly felt, and which is not an echo of my most intimate spiritual life. The only exception occurs perhaps in the middle section of the first movement, in which there are some forced passages, some things which are labored and artificial. I know you will laugh as you read these lines. You are a sceptic and a mocking-bird. In spite of your great love of music you do not seem to believe that a man can compose from his inner impulses. Wait awhile, you too will join the ranks. Some day, perhaps very soon, you will compose, not because others ask you to do so, but because it is your own desire. Only then will the seed which can bring forth a splendid harvest fall upon the rich soil of your gifted nature. I speak the truth, if somewhat grandiloquently. Meanwhile your fields are waiting for the sower. I will write more about this in my next. . . . There have been great changes in my life since I wrote that I had lost all hope of composing any more. The devil of authorship has awoke in me again in the most unexpected way. Please, dear Serge, do not see any shadow of annoyance in my defence of the symphony; of course I should like you to be pleased with everything I write, but I am quite satis-

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fied with the interest you always show me. You cannot think how delighted I am with your approval of 'Oniegin.' I value your opinion very highly, and the more frankly you express it, the more I feel it worth. And so I cordially thank you, and beg you not to be afraid of over-severity. I want just those stinging criticisms from you. So long as you give me the truth, what does it matter whether it is favorable or not?"

***

Tschaikowsky had a peculiar weakness for this symphony. He wrote to Mrs. von Meck from Florence December 8, 1878: "Modeste's telegram was a pleasant surprise.* I had no idea the symphony [No. 4] was going to be played yet. His news of its success is entirely trustworthy. First, because Modeste knows that I am not pleased when people send me exaggerated reports of such events; and secondly because the Scherzo was encored—an undoubted proof of success. After this news I am entirely lost in our symphony. All day long I keep humming it, and trying to recall how, where, and under what impression this or that part of it was composed. I go back to two years ago, and return to the present with joy! What a change! What has not happened during these years! When I began to work at the symphony I hardly knew you at all. I remember very well, however, that I dedicated my work to you. Some instinct told me that no one had such a fine insight into my music as yourself, that our

* The telegram was with reference to the performance of the symphony at a concert of the Russian Musical Society in St. Petersburg, December 7, 1878.—P. H.

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natures had much in common, and that you would understand the contents of this symphony better than any other human being. I love this child of my fancy very dearly. It is one of the things which will never disappoint me."

Again he spoke of the symphony as "a labor of love, an enjoyment like 'Oniegin' and the second Quartet."

ENTR'ACTE.

"PEER GYNT."

(By John Corbin in the *Sun* (New York) February 24, 1907.)

Mansfield's production of "Peer Gynt" to-morrow night at the New Amsterdam promises to be the most vivid event of a dramatic season which must already be ranked as about the richest in a decade. The acting it is better to discuss hereafter. Meeting Mr. Mansfield last autumn, I was struck with the hold the character had taken on his imagination,—he fairly bubbled over with its rollicking humors,—and, breaking a lifelong rule, I attended his last dress rehearsal here. It was a stormy and protracted occasion, but it convinced me that in "Peer Gynt" this versatile and powerful genius has found a far greater range and scope than any other one piece has ever afforded

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him,—a conviction that has been strengthened by the enormous success of the piece on the road. But for the present the play's the thing.

Who is this *Peer*, then, and whence does he come to us? Much lofty nonsense has been written about him of late by scribes who have mistaken their own murky gropings for mystic symbols. And all along an authoritative account, clear and brief, has been at hand in Ibsen's own letters, published here by Fox, Duffield & Co., shortly before the master's death. Symbols? When the play was published, in 1867, the leading Scandinavian critic, Clemens Petersen, started the ground-hog business,—through using it to deny the work and value as poetry. For what he saw wrong, as for what he failed to see, Ibsen rose into a towering passion. "He says *The Strange Passenger* is symbolic of Terror," he writes to his friend and rival Björnson. "Supposing that I had been about to be executed, and that such an explanation would have saved my life, it would never have occurred to me. I never thought of such a thing. I stuck in the scene on a mere caprice. . . . Why, proceeding in this manner, I will undertake to turn your works, and those of every other poet, into allegories from beginning to end. . . . And tell me now, is *Peer Gynt* himself not a personality, complete and individual?"

That is the word! The essential feature of Ibsen's art is said to have been "the representation of human character." The saying ignores his deliberate purpose, expressed at the time of "Peer Gynt" and later effected in the prose dramas, to become a social iconoclast: "When things go beyond a certain point I know no consideration; and, if I am only careful to do what I am quite capable of,—namely, to combine this relentlessness of mind with deliberateness in the choice of subject,—my enemies shall be made to feel that, if I cannot build up, I am, at least, able to pull down. . . . I will not spare the child in the mother's womb, nor the thought or feeling that lies under the word of any living soul that deserves the honor of my notice. . . . This, however, concerns only the future." This fellow *Peer* stands or falls in proportion as he interests us as a human being.

Some ulterior meaning, of course, he does possess, else he could not interest us as he does. The mind and soul of the man Ibsen went into all he wrote. "Everything I have ever created as a poet," he set down in 1870 in a biographical sketch furnished to Peter Hansen, "has had its origin in a frame of mind, a situation in life. I never wrote because I had, as they say, 'found a good subject.'" Again: "Everything I have written has the closet possible connection with what I have lived through, even if it has not been my own personal experience." Heine made little songs out of great heartaches; Ibsen made plays out of furious rages. There is no better way of approaching the more abstract meanings of the play than by considering it in its relation to Ibsen's own life and nature.

"During the time I was writing 'Brand' I had on my desk a glass with a scorpion in it. From time to time the little animal was ill. Then I used to give it a piece of soft fruit, upon which it fell furiously, and emptied its poison into it, after which it was well again. Does not something of the same kind happen with us poets? The laws of nature regulate the spiritual world also. After 'Brand' came 'Peer Gynt,' as though of itself."

As applied to the prose plays, the simile is one of the most perfectly descriptive the world has ever known. With regard to these two poetic dramas a somewhat less ugly, if more banal, figure is permissible. "Brand" and "Peer Gynt" are twin stars, one green with tragic melancholy and one crimson with full-blooded comedy, which were struck out of the midnight sun by the same explosive eruption, and which together give forth its true white light,—the light of militant individualism. "What I chiefly desire for you," Ibsen writes to Brandes, "is a full-blooded egotism. . . . I have never had any really firm belief in solidarity; in fact, I have only accepted it as a kind of traditional dogma. . . . There are actually moments when the whole history of the world appears to me one great shipwreck, and the only important thing seems to be to save one's self." And, again, to Björnson: "Do you know that I have entirely separated myself from my own parents, from my whole family, because a position of half understanding was unendurable to me? . . . One thing I will do, even though the powers without and the powers within drive me to pull the roof down upon my head,—I will, so help me God,"—and then, with a charming equivocation between savage self-assertion and friendly courtesy, the writer ends,—"continue to be your faithfully and sincerely devoted HENRY IBSEN."

"Brand," then, is the tragedy of Ibsenian individualism. "Peer Gynt" its comedy. "All or nothing" is the cry of the priest, and, in wreaking upon the world the good he feels in himself he sacrifices, with only a little more of ruthlessness than his creator confesses to,

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his mother, wife, and child. Then, having—again the words of Ibsen describing himself—metaphorically pulled down his own house upon his head, he strides forth into the mountains,—and they in their turn fall on him in an avalanche. Bernard Shaw, apostle of the prose Ibsen, characteristically maintains that *Brand*, like the *Pillars of Society*, is the villanous protagonist of idealism. The English translator of the play, C. H. Herford, has, it seems to me, said a truer word. In his opinion *Brand* was projected as the hero of individualism, but in spite of its author ended by being something else. The mind of Ibsen, he pointed out, was not remarkable for philosophic grasp. According to his own confession he seldom or never read philosophy; and, when he did, it was with little sympathy. He remarked with characteristic satire that John Stuart Mill was no doubt speaking the truth when he said that the better part of his work was due to his wife. To Ibsen individualism was a passion that led him into a position of which he could give no clear account. Something of the kind he himself confessed. One could not think out a thought to the end, he said, without coming upon self-contradictions. As a character *Brand* is magnificently "individual and complete." As the exponent of a philosophy of life, his end forgets his beginning. His heroic individualism led him into heroic crime. To some men the result might have been a qualifying thought, a more searching process of the mind.

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To Ibsen it was a qualifying mood embodied in a qualifying character, —*Peer Gynt.*

Philosophically the individualism of *Peer* differs from that of *Brand* only in that it seeks the exaltation of the personal self instead of the exaltation of an idea. As Ibsen put it in a letter to Edmund Gosse, *Peer* is *Brand's* antithesis. His desire is to be not a saint, but a Kaiser. At a later period Ibsen executed a precisely similar intellectual sidestep, though the fact has not, as far as I am aware, been pointed out. The inconclusive protagonist of womanly individualism in the spirit, *Nora*, was followed by the protagonist of individualism in the material social world, *Hedda Gabler*. At this later and darker period it was natural to the mind that regarded the web of society, the splendid pageant of history, as one great shipwreck to make *Hedda* a figure of false and sordid tragedy. To Ibsen's earlier and happier mood—he says himself that the wine of Italy had got into him, a spirit like that of the *Banished* Duke in the Forest of Arden—*Peer's* ambition appealed as joyously comic. In short, "Peer Gynt" is a travesty of "Brand." Somehow and somewhere the high tragedy of individualism had gone wrong. Let's see how it will help matters to show its low comedy! Make the visionary seer a visionary liar. Make the unscrupulous saint an unscrupulous sinner. Make the austere and forbidding priest a rollicking, drabbing, wandering devil of a good fellow.

Both plays are in a sense autobiographic. "*Brand* is myself in my best moments, just as certainly as it is certain that by self-analysis I brought to life many of *Peer Gynt's* qualities." Ibsen's father, like *Peer's*, was a man of means, who had ruined himself and his family by dispensing prodigal hospitality. "I had the circumstances and memories of my own childhood before me when I described the life in the house of 'Rich *John Gynt.*'" "For *Ase* my own mother—

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with necessary exaggerations—served as model," and it is most likely that *Peer's* boisterously affectionate and amiably irreverent treatment of her was autobiographic. Ibsen certainly had *Peer's* violence of language,—and also all of *Peer's* lack of violence in deed. Writing to Björnson of an acquaintance who had spoken words impugning his honor in a money transaction, he says: "The man who said them in my presence I would kill on the spot." In similar vein when Clement Petersen attacked this very play, he wrote to Björnson, "If I were in Copenhagen, and some one there were as great a friend of mine as Clement Petersen is of yours, I would have thrashed the life out of him before I would have permitted him to commit such an intentional crime against truth and justice." This was on the 9th of December. On the 28th Ibsen asked Björnson to "remember" him to the offending critic. In his poverty-stricken youth the narrow conventions of a small Norwegian town goaded him to such wild excesses that, like *Peer*, he became a social outcast. The mountain scenery of the play, the folklife and folklore, were doubtless also remembered from his childhood.

Some of the more prominent incidents, however, as well as the name of the hero—a real person then still remembered—were taken from Asbjörnson's book of Norwegian fairy tales; while in modelling the whole Ibsen used the freest and most spontaneous invention. His comparatively brief prose plays required on an average two years to write. "Brand," very rapidly written considering its great length, was published on March 15, 1866. Already "Peer Gynt" had taken form in his mind, and by the middle of October in the following year its five long acts of rhymed verse were completed. To the American public Ibsen is known only as the exponent of grim and uncompromisingly ugly realism. He sacrificed all thought of beauty, as William



Archer has remarked, to achieve his unexampled strength. It was what he had threatened. But at this time the blood of a poet ran in his veins.

As Rudolph Lothar tells us, "Peer Gynt" was first conceived as an epic. Ibsen's genius being for character, it was inevitable that it should have taken on the dramatic form. But it was not intended for the stage, as he explicitly tells us, and as is evident in its length and multiplicity of brief scenes. Unlike the classical German dramatists, Ibsen had a fine artistic sense at once for the capabilities and the limitations of his medium. Lacking the true dramatic conflict of wills and any consistently developed story, it retains quite as much the nature of an epic as it has taken on that of a drama.

But, epic or drama, what an exuberance of humor and care-free satire, of vigorous life, action and color! Beginning among the brilliantly costumed peasants of old Norway, Peer escapes into licentious exploits among the trolls and goblins of the mysterious mountains; goes to America and becomes a slave trader; turns up in the Mediterranean as owner of a steam yacht, clothed in broadcloth and serving champagne and cigars to his guests; is marooned in Africa and becomes a turbaned prophet in the desert, duping the natives through their religion and duped in his own lusts by a dancing girl; escapes to Egypt and interviews the statue of Memnon and the Sphinx; takes refuge in a madhouse at Cairo and talks philosophy with the inmates; is shipwrecked on his return to Norway,—haunted as the ship goes down by the terrors of the *Ghostly Stranger;* and turns up again at last in his old town, in a worn frock coat, to find the peasants in trousers, the trolls and gnomes fallen from power to drab insignificance, and to be himself confronted by death in the person of the *Button Moulder*,—the fate that turns trivial souls to trivial utility.

All his life he has sought to realize himself by gratifying his appetites and his love of magnificence, and all his life he has sunk lower into futile nonentity. One woman, *Solvejg*, remains true to him, the *Gretchen* in this Scandinavian "Faust." It has generally been said that her sacrificial love saves *Peer* from the dread *Button Moulder*. Shaw impugns this notion to *Peer*, and finds in it only the last and greatest of his illusions. Ibsen leaves the question in doubt, though it seems more likely that he still believed with Goethe:—

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When the play was published, party strife was running high in Scandinavia. *Peer* was taken, and not without warrant, as a satire on scatterbrain vanity and the weak-willed Norwegian aspiration for national independence. Petersen, who belonged to the Nationalist party, attacked it on the ground that it was long-winded, with a philosophy that no one can understand, and that as poetry offended the established academic canons. Brandes shared these views in general, though admitting that the play had some great beauties. "Ibsen's poem is neither beautiful nor true. Contempt for humanity and self-hatred make a bad foundation on which to build a poetic work. What an unlovely and distorting view of life this is! What acrid pleasure can a poet find in thus sullying human nature! This kind of endeavor must some day reach the end of its tether."

As for the philosophy, it has already been indicated that Ibsen himself never quite understood what he was driving at. Yet the general nature and tendency of *Peer's* musings are deliciously, laughably evident, and even more deliciously characteristic of the man. As for the poetry, Ibsen defended himself, in letters to Björnson and Brandes, with consummate critical acumen, and with transcendent vivacity and boldness. Academic conventions were naught to him. "There is no stability in the world of ideas. The Scandinavians of this century are not Greeks. . . . You name Michael Angelo. In my opinion, no one has sinned more against the established conventions of beauty than he; nevertheless everything which he has created is beautiful—because it is full of character. Raphael's art has never really warmed me. His personages belong to a period before the fall of man. Besides, the southerner's æsthetic principles are quite different from ours. He wants absolute beauty, while to us conventional ugliness may be beautiful by virtue of its inherent truth. . . . My book *is* poetry; and if it is not, then it will be. The conception of poetry, in our country, in Norway, shall be made to conform to the book. . . . As surely as I know that [Petersen] has a profound, ardent apprehension of what really makes this life worth living, so surely do I know that this article will come

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to burn and scathe his soul." Of Petersen's subsequent opinions I am ignorant; but Brandes made ample amends. To-day, after only forty years, the poetic value of "Peer Gynt" is acknowledged throughout the world. Bernard Shaw ranks it as the greatest comedy of modern times, and here he will probably not be disputed.

Its career on the stage has been intermittent. In 1874 Ibsen wrote Edward Grieg proposing that he compose music to accompany it. His idea was to "adapt" it "as a musical drama." *Peer's* monologues were to be "treated melodramatically, or in part as a recitative." It is of course the German art of speaking to the accompaniment of chords which he refers to as melodrama. The wedding scene is to be treated as a ballet and elaborated over what it is in the book. The fourth act is to be suppressed, and in its place Grieg is to compose "a great musical tone picture, suggesting *Peer Gynt's* wandering all over the world. American, English, and French airs might occur as alternating and disappearing motives." Fortunately, as regards many of Ibsen's specifications, better counsels prevailed. The adaptation was reordered by Josephson, director of the Christiania Theatre.

It was first performed with Grieg's music at the Christiania Theatre, February 24, 1876, after a delay of two years. There had been opposition. "Would 'Peer Gynt' ever have been produced if Josephson had not put it on the stage by main force?" Nine years have elapsed since the book was published. Ten years later, in 1886, it was played in Copenhagen, and in 1896 it had its third production in Paris, at "L'Œuvre." Bernard Shaw saw this production, and his very amusing criticism for the *Saturday Review* may be read in his "Dramatic Opinions." . . .

Mr. Mansfield's production follows precedent by coming at the interval of a full decade. How closely his stage version adheres to that of Ibsen and Josephson I have no means of knowing. It is reduced to

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about half the length of the original, and at that has to begin at 7.45 in order to end before midnight. But it contains about all of *Peer's* character and story, while the underlying philosophy is almost as clear as in the complete version. William Archer's advice to read the book first for the life and fun there is in it, and then tackle the philosophy if you want to, holds good here. The playgoer will do well to avoid Mr. Mansfield's acting version, which has been put on sale, and read the entire text after seeing the play as projected on the stage.

***

MR. MANSFIELD'S SYNOPSIS.

The following synopsis of the play as arranged by Mr. Mansfield was published in the bill:—

PART I.

ACT I. Scene 1.—Peer Gynt at his home in the mountains with his mother. This scene displays Peer Gynt as the untrained mind, the unconscious dreamer, a poet and the reckless hobbledehoy. It also indicates his aspiration to be a ruler among men.

Scene 2.—Peer Gynt attends the wedding festivities at Hegstad and meets Solveig. He is poor and shabby, but aspiring and dreaming of great things. He is scoffed and derided by all. He becomes more and more reckless; he drinks to excess, and, thinking himself slighted by Solveig, with whom he has fallen in love, he steals the bride out of sheer bravado, and escapes to the mountains with her.

ACT II. Scene 1.—Sick of the adventure, he curtly dismisses Ingrid, the bride. He is hunted by the farmers and peasants and, completely exhausted and worn out by fatigue and dissipation, sinks into a stupor. In his distorted fancy he is visited by the Dovre King's daughter and goes with her to the court of the King of the Trolls.

Scene 2.—Peer's appearance before the Troll King and his court. Crying to his mother for help, the Trolls flee and leave Peer Gynt alone in the darkness.

Scene 3.—Peer encounters the great Boyg. Awakening, he finds Solveig and her little sister Helga watching him, but they flee, and he is again left alone.

ACT III. Scene 1.—Peer Gynt, undaunted, builds himself a hut and, outlawed, prepares to lead the life of a hermit, but Solveig, who has loved him at first sight, comes to him in the forest to dwell with him there. Gynt's dream of happiness

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is destroyed by the appearance of the Dovre King's daughter (or Consequences), who threatens to ever stand between him and Solveig, and, hopelessly discouraged, Peer departs, bidding her wait for him.

Scene 2.—Seeking for comfort. Peer returns to his mother's hut, only to find her dying. Leaving her dead, he fares across the seas.

Part II.

Act IV. Scene 1.—Thirty years have elapsed, and Peer has become very wealthy and a man of the world. He visits the coast of Morocco with a number of sycophants. He announces to them his intention of becoming Emperor of the World, but they steal his yacht and leave him. The yacht is destroyed. Peer miraculously discovers a horse with the trappings and robes of an Arabian prophet and escapes across the desert.

Scene 2.—Anitra's dance and chorus.

Act V. Scene 1.—Solveig is disclosed waiting and ever waiting for Peer.

Scene 2.—Embarking on a Norwegian vessel bound for his old home, he is shipwrecked. He has grown old and worn and soured, and for the first time meets the dread messenger.

Scene 3.—A fair or auction mart is in progress near Solveig's hut, around which the village has now grown, and thither Peer Gynt comes after the shipwreck, feeble and demented. All his dreams and aspirations are threadbare. He encounters his old friend, the Dovre King, and the Button Moulder, and in vain searches for rest and for salvation. From the old hut comes Solveig to him, and in her love his soul finally seeks refuge.

Notes.

This phastasmagoria, or comedy of human life, embraces all the elements of the serious, the pathetic, the tragic, the grotesque, the real and unreal, the actualities and the dreams, the facts and the consequences, the ambitions and the disappointments, the hopes and the disillusions, and the dread and terror and the resurrection in love of the human soul.

Mr. Ibsen informed Mr. Archer that the entire fourth act of "Peer Gynt" was an afterthought, and not included in the original scheme. This is very evident. Mr. Mansfield, however, for the sake of the elucidation of the character and its value in the play, has retained the whole of the Morocco scene (Act IV., Scene 1), but has omitted the remainder of the act, although he has retained Anitra's dance with Grieg's music as a mere interlude, accepting Mr. Ibsen's suggestion to employ a chorus for the purpose of binding the lapse of years and instructing the audience that Peer Gynt continues his wanderings and adventures until he is discovered on board a vessel bound for home.



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SELECTIONS FROM THE MUSIC TO HENRIK IBSEN'S DRAMATIC POEM "PEER GYNT," ARRANGED FOR CONCERT PERFORMANCE, BEING THREE MOVEMENTS FROM SUITE NO. II. (OP. 55) AND THE WHOLE OF SUITE NO. I. (OP. 46). . . . . EDVARD GRIEG

(Born at Bergen, Norway, June 15, 1843; died there, September 4, 1907.)

Ibsen wrote "Peer Gynt: a Dramatic Poem," in his thirty-seventh or thirty-eighth year, and the poem was published at Copenhagen in 1867.*

Late in 1873 or early in 1874 he purposed to arrange the poem for performance on the stage, and he then wrote Grieg, inviting him to compose music for this performance. The letter is published later in this article.

The first performance of "Peer Gynt" was at the Christiania Theatre on February 24, 1876, and Grieg's music to it was then heard for the first time. Ibsen's plans were changed after he wrote Grieg two years before, and the cuts he then named were not wholly identical with those in the performance. The play was eminently successful. It was performed thirty-six times that year.

"Peer Gynt" was performed with Grieg's music at the Théâtre de l'Œuvre, Paris, November 12, 1896, with Mr. Deval as Peer Gynt, Miss Barbieri as Aase, Miss Auclaire as Solvejg. Mr. Gabriel Marié conducted the orchestra of sixty musicians.

The first performance in English was at the Grand Opera House, Chicago, October 29, 1906. Grieg's music was then played. Richard Mansfield took the part of Peer Gynt. Other parts were taken as follows: Arthur Forrest, the dual part of the Strange Passenger and

* For folk-lore connected with this poem, for an explanation of "the conscious and deliberate" meanings of the satire with its symbolism, and for a study of the structure and versification of the poem, see the preface to the authorized translation into English by Messrs. William and Charles Archer, and also the study by Mr. John Corbin republished as an entr'acte in this program book.

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the Button Moulder; Miss Irene Prahar, Anitra; Miss Adelaide Nowak, Solvejg; Miss Gertrude Gheen, the Troll Princess; Henry Wenman, the Troll King.

***

Four numbers of the stage music were combined by Grieg into a suite for orchestra, which was published in the late eighties. Five other numbers were afterwards issued as Suite II.

The first suite stood at first as it does to-day: 1. "Morning Mood"; 2. "The Death of Aase"; 3. "Anitra's Dance"; 4. "In the Hall of the Mountain King."

Suite II. included originally five movements: 1. "Abduction of the Bride" (Ingrid's Lament); 2. "Arabian Dance"; 3. "Peer Gynt's Home-Coming (Stormy Evening on the Coast)"; 4. Solvejg's Song"; 5. "Dance of the Daughter of the Mountain King." Grieg conducted this suite at a concert, and then decided to omit the fifth movement, and he advised others, as Röntgen, to omit it and close the suite with Solvejg's song.

The full orchestral score of the music to the play was not published till a year after the composer's death.

***

Suite No. I. was played for the first time in Boston at a popular

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concert in Music Hall in the summer of 1889. Mr. Neuendorff was the conductor. The first performance in Boston at a concert of the Boston Symphony Orchestra was on January 25, 1890. Mr. Nikisch conducted.

The first performance of Suite No. II. at a concert of the Boston Symphony Orchestra in Boston was on February 25, 1893. Mr. Nikisch conducted it.

***

Mr. Fiedler has chosen for performance at this concert three movements from Suite No. II.

The score contains a prefatory note by the composer with the request that it be published on the program whenever the suite is performed. This note was Englished by Mr. William F. Apthorp as follows:—

Peer Gynt, the only son of poor peasants, is drawn by the poet as a character of a morbidly developed fancy and a prey to megalomania. In his youth he has many wild adventures—comes, for instance, to a peasants' wedding where he carries off the bride up to the mountain peaks. Here he leaves her (No. 1, Ingrid's Lament) to roam about with wild cowherd-girls. He then enters the kingdom of the mountain king, whose daughter falls in love with him and dances to him (No. 5, Dance of the Mountain King's Daughter). But he laughs at the dance and the droll music, whereupon the enraged mountain-folk wish to kill him. But he succeeds in escaping, and wanders to foreign countries, among others to Morocco, where he appears as a prophet, and is greeted by Arab girls (No. 2, Arabian Dance). After many wonderful guidings of Fate he at last returns as an old man, after suffering shipwreck on his way (No. 3, Peer Gynt's Return) to his home as poor as he left it. Here the sweetheart of his youth, Solvejg, who has stayed true to him all these years, meets him; and his weary head at last finds rest in her lap (No. 4, Solvejg's Song).

***

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No. 1. THE ABDUCTION OF THE BRIDE (INGRID'S LAMENT) (Act I., Scene 3).*—Allegro furioso, G minor, 2-4. Andante, 3-4. Andante doloroso, 3-4. The number is scored for piccolo, two flutes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, cymbals, the usual strings. This movement is played before the beginning of the second act, and was originally entitled "Peer Gynt and Ingrid."

Peer Gynt attends a wedding at a farm place at Hegstad. The bride, Ingrid, has locked herself in and is crying. Peer finds his way into the storehouse, and carries Ingrid off up the hillside.

The Bridegroom (*crying*): He's shouldered her, mother, as I might a pig!

Aase (Peer's mother) (*shaking her fist at him*): Would God you might fall, and ——! (*screams out in terror*) Take care of your footing!

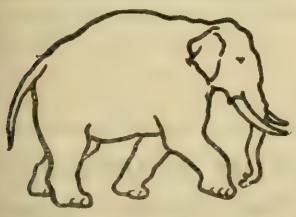
The Hegstad Farmer (*comes in, bareheaded and white with rage*): I'll have his life for this bride-rape yet!

Aase: Oh, no, God punish me if I let you.

Act II. Scene 1.—Peer leaves Ingrid in the early morning. She follows along the path, reproaching him for luring her and forsaking her, urging that sin unites them, offering him Hegstad farm and more besides. He is obdurate, and she threatens and mocks him, after which they go their separate ways.

No. 3. PEER GYNT'S HOME-COMING (STORMY EVENING ON THE COAST) (Act V., Scene 1).—Allegro agitato, F-sharp minor, 6-8. The movement is scored for piccolo, two flutes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, and the usual strings. Peer, now a vigorous old man with grizzly hair and beard, is on board a ship on the North Sea off the Norwegian coast. Sunset. Stormy weather. The sea

* This and following references to acts and scenes apply to the poem, not the stage version.



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grows heavy. The storm increases. The ship strikes. Noise and confusion.

No. 4. Solvejg's Song (Act IV., Scene 10).—Andante, A minor—A major, 4-4. The movement is scored for two flutes, two clarinets, two horns, harp, muted violins, muted violas, violoncellos, and double-basses. A summer day. Far up in the North. A hut in the forest. The door, with a large wooden bar, stands open. Reindeer horns over it. A flock of goats by the wall of the hut. A middle-aged woman, fair-haired and comely, sits spinning outside in the sunshine.

The Woman

(*glances down the path and sings*).

Maybe both the winter and spring will pass by,
and the next summer too, and the whole of the year;—
but thou wilt come one day, that know I full well;
and I will await thee, as I promised of old.*

(*Calls the goats, spins, and sings again.*)

God strengthen thee, whereso thou goest in the world!
God gladden thee, if at his footstool thou stand!
Here will I await thee till thou comest again;
and if thou wait up yonder, then there we'll meet, my friend!†

This song is printed with a pianoforte accompaniment, and has often been sung in Boston in concert halls.

Suite No. I.

No. 1. Morning Mood.—Allegretto pastorale, E major, 6-8. The movement is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and the usual strings. At the performance at Christiania this was played before the fourth act, although it was composed for an earlier scene. Dorothea Casselmann-Schumacher wrote of this music: "There is a faint sound in the air as of distant bells, mingled with the tinkling of cow bells, and an echo of a mountain jodel; it is Sunday morning on the sunlit fjord."

No. 2. Death of Aase.—Played before Act III. as an introduction. Andante doloroso, B minor, 4-4. The movement is scored for muted violins, muted violas, muted violoncellos, and double-basses. Aase, the mother of Peer, dies at the end of the third act. Peer is

* *Sidst*—literally, "when last we met."—*Tr.*

† The translation into English of this and other portions of the play is by Messrs. W. and C. Archer.

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by the death-bed, and, after a soliloquy that might well seem blasphemous to many, he speaks as follows:—

Why, what makes your eyes so glassy,
Mother! Have you gone out of your wits—?
(*Goes to the head of the bed.*)
You mustn't lie there and stare so—!
Speak, mother; it's I, your boy!
(*Feels her forehead and hands cautiously; then throws the string on the chair, and says softly:*)—
Ay, ay!—You can rest yourself, Granë;
for even now the journey's done.
(*Closes her eyes, and bends over her.*)
For all of your days I thank you,
for beatings and lullabys!—
But see, you must thank me back, now—
(*Presses his cheek against her mouth.*)
There; that was the driver's fare.

The writer from whom I have just quoted says: "Besides depicting the passing away of the woman Aase, the music seems also to have a symbolic suggestion: the dying of nature in the autumn, far up in the North, the disappearance of the sun for months, leaving this globe in a ruddy darkness."*

No. 3. Dance of Anitra (Act IV., Scene 6).—Tempo di mazurka, 3-4. Muted violins, muted violas, muted first violoncellos, violoncellos, double-basses, triangle. The tent of an Arab chief. Standing alone on an oasis. Peer Gynt in his Eastern dress, resting on cushions. He is drinking coffee and smoking a long pipe. Anitra, and a bevy of girls, dancing and singing before him. The music, as Grieg wrote to a friend, "is conceived as an accompaniment to Peer' Gynt's monologue, 'ei wie die Beine gehen wie zwei Trommelstöcke, and should therefore be played behind the scene pianissimo." Peer soliloquizes as his eyes follow Anitra during the dance:—

Legs as nimble as drumsticks flitting.
She's a dainty morsel indeed, that wench!
It's true she has somewhat extravagant contours,—
not quite in accord with the norms of beauty.

*The two quotations are found in Mr. Henry T. Finck's admirable "Grieg and his Music" (John Lane Company, New York, 1909).

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But what is beauty? A mere convention,—
a coin made current by time and place.
And just the extravagant seems most attractive
when one of the normal has drunk one's fill.
In the law-bound one misses all intoxication.
Either plump to excess or excessively lean;
Either parlously young or portentously old;—
the medium is mawkish, etc.

No. 4. In the Hall of the Mountain King (Act II., Scene 6).—Alla Marcia e molto marcato, B minor, 4-4. Piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, and the usual strings. "In the stage performance," wrote Grieg, "the music begins as a prelude, and at the big fortissimo (letter B in the score of the suite) the curtain rises as the responses of the court trolls are sung. (The vocal parts are not printed in the suite.)"

***

Ibsen wrote from Dresden a letter to Grieg, January 23, 1874:—

"*Dear Mr. Grieg,*—My object in writing to you is to ask if you would care to co-operate with me in a certain undertaking.

"I have this in view:

"It is my attention to arrange 'Peer Gynt'—of which the third edition is soon to appear—for performance on the stage. Will you compose the music which will be required? I will briefly indicate to you how I think of arranging the play.

"The first act will be retained in full, with only a few abridgments of the dialogue. Peer Gynt's monologue on pages 23, 24, and 25 I wish to have treated either melodramatically, or in part as a recitative. The wedding scene in the house (page 28) must, by means of a ballet, be made into something more than is in the book. For this purpose a special dance melody will have to be composed, which is to be continued softly to the end of the act.

"In the second act the musical treatment of the scene with the three dairy-maids (pages 57 to 60) must be left to the discretion of the composer, but there must be devilry in it! The monologue on pages 60–62 should, I think, be accompanied by chords, in melodramatic style, as also the scene between Peer and the green-clad one (pages 63–66). There must also be some kind of accompaniment to the episodes in the Hall of the Old Man of the Dovre. Here, however, the speeches are to be considerably shortened. The scene with the hunchback, which is to be given in full, must also be accompanied by music: the bird cries are to be sung; chimes and a choir singing a choral are heard in the distance.

"In the third act I need harmonies, but not many, for the scene between Peer, the Woman, and the Ugly Brat (pages 96–100), and

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I imagine that a soft accompaniment would be appropriate from the beginning of page 109 to the foot of page 112.

"Almost the whole of the fourth act is to be omitted at the performance. In place of it I think there should be a great musical tone picture suggesting Peer Gynt's wanderings all over the world. American, English, and French airs might occur as alternating and disappearing motives. The chorus of Anitra and the Girls (pages 144 and 145) is to be heard behind the curtain, in combination with the orchestra. During this music the curtain is raised and there is seen, like a distant dream picture, the scene described at the foot of page 164, in which Solvejg, now a middle-aged woman, sits in the sunshine outside her house. After her song the curtain is again slowly lowered, the music continuing, but changing into a suggestion of the storm at sea, with which the fifth act opens.

"This fifth act, which at the performance will be called the fourth act, or the epilogue, must be considerably shortened. A musical accompaniment is needed from pages 195 to 199. The scenes on the capsized boat and in the churchyard are omitted. On page 221 Solvejg sings and the music continues, accompanying Peer Gynt's speeches, and changing into that required for the choruses, pages 222–225. The scenes with the Button Moulder and the Old Man of the Dovre are to be shortened. On page 254, the people on their way to church sing on the forest path. Bell ringing and distant psalm singing are suggested in the music played during what follows. Then Solvejg's song ends the play, and whilst the curtain is falling the choral is heard again, nearer and stronger.

"These are my ideas. Will you let me know if you are willing to undertake the task? If I receive a favorable answer from you I shall at once write to the management of the Christiania Theatre, sending along with my letter the revised and abridged text, to make sure, before we go any further, that our play will be performed. I intend to ask four hundred specie dollars for it, to be divided equally between us. I am certain that we may also count upon the play being produced in Copenhagen and Stockholm. But I shall be obliged by your keeping the matter secret at the present Please reply as soon as possible. Yours most sincerely,

"HENRIK IBSEN."

***

An annuity of 1,600 crowns (about $440) a year for life was given to Grieg in 1874 by the Norwegian Government, and he was enabled to leave Christiania and the life of a teacher and conductor, to devote himself to composition. Grieg wrote to Mr. Finck in a letter dated at Troldhaugen, July 30, 1905, the following information about his

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The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen), ordered; Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

music to Ibsen's play: "I began it in the summer of 1873 in Sandviken near Bergen, continued it the following winter in Copenhagen and orchestrated the whole thing at Tredensborg in Denmark during the summer of 1875. Unfortunately I was not able to decide myself at what points the music was to be introduced and how long each number should be. All that was determined by the Swedish theatrical director Josephson, at that time chef of the Christiania Theatre. I was thus compelled to do real patchwork. In no case did I have an opportunity to say all I wanted to say. Hence the brevity of these pieces. The performance of the music by the very inadequate (*bescheidene*) forces of that time was anything but good. I did not hear the first performance as I was living at that time in Bergen. But I was told that the orchestral effects were not well brought out (*dass die Klangwirkung sehr mittelmässig war*). It was really not till the last year in the eighties after the numbers printed as suited by C. F. Peters had appeared that the music won its chief success. . . . If you had an opportunity to attend one of these representations you would discover that it requires the stage performance to clearly bring out the musical intentions."

***

Grieg wrote in 1906 to a Switzer: "In London just before I had to conduct a concert, I received the news of Ibsen's death. I cannot say that I was deeply shocked at the moment, because I had considered him dead years ago, and we expected daily to hear of his final passing. However, as the days go on, I feel more and more intensely the emptiness left by the withdrawal of his great personality. . . . It is long ago that I wrote the 'Peer Gynt' music and the Ibsen songs—so long ago, in fact, that when I play or conduct them, they seem not to have been written by me. I wanted to develop more fully, and have done so, inasmuch as I conceive and feel differently now. How I would have loved to express in tones my mental evolution of to-day! Bodily ills proved to be insurmountable obstacles, however. And now the end will soon come. But I am reconciled. Our peasant poet Vinje says in his wondrous work, Spring:

> More I received, than I deserved,
> And everything must end!"

To the same friend he wrote: "Many Norwegians formerly believed, as I myself did, that Peer Gynt represents only an exceptional type. Unhappily it has been shown in the last years how shockingly true to life the poet sketched that national character. Ibsen exposed a dangerous side of our whole people mercilessly. For that reason it is that he stands in such bad odor in our country politically."

In 1904 Grieg met the Emperor William, who was his warm admirer. The emperor, calling on him, brought an orchestra of about forty men to play Grieg's music. "While the music was playing, he continually aided me in correcting the tempo and the expression, although, as a matter of course, I had not wanted to do such a thing. He was very insistent, however, that I should make my intentions clear. Then he illustrated the impression made by the music by movements of his head and body. It was wonderful to watch his serpentine movements *à la Orientalin* while they played 'Anitra's Dance' which quite electrified him."

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LEO WEINER . . .	Quartet in E-flat major, Op. 4, No. 1 (first time).
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Symphony Hall, Saturday Afternoon, October 30, at 2.30

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Tickets, $2.00, $1.50, and $1.00. Public sale opens Friday, October 22

Symphony Hall, Wednesday Evening, November 3, at 8

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EMIL MOLLENHAUER, Conductor ASSISTING

Tickets, $2.50, and $2.00. On sale on and after Wednesday, October 27

Symphony Hall, Thursday Afternoon, November 4, at 2.30, and Wednesday Evening, November 17, at 8.15

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Orchestra of 55, Gustav Strube, Conductor, assisting

Tickets, $2.00, $1.50, and $1.00 Public sale opens Friday, October 22

Symphony Hall, Friday Afternoon, November 12, at 2.30

Mme. SEMBRICH IN SONG RECITAL

Frank La Forge, Accompanist

Tickets, $2.00, $1.50, and $1.00 Public sale opens Friday, November 5

MAIL ORDERS for the above concerts, accompanied by check or money order, and addressed to L. H. MUDGETT, Symphony Hall, filled in order of receipt and as near the desired location as possible, prior to public sale.

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and

Madame Olga Samaroff

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Saturday Afternoon, October 16, at 2.30

CONVENTION HALL - - - BUFFALO

Tuesday Evening, October 19, at 8.15

LIGHT GUARD ARMORY - - DETROIT

Thursday Evening, October 21, at 8.15

AUDITORIUM - - - - CHICAGO

Sunday Afternoon, October 24, at 3

AUDITORIUM - - - - MILWAUKEE

Tuesday Evening, October 26, at 8.15

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Friday Evening, October 29, at 8.15

MECHANICS HALL - - - WORCESTER

Tuesday Evening, November 2, at 8.15

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A MIDSUMMER NIGHT'S DREAM

WITH INCIDENTAL MUSIC BY MENDELSSOHN

Tuesday evening, Oct 26, '09

at 8.15 o'clock

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THE TEMPEST

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Chickering Hall, Tuesday Evening, October 19,

At Eight Fifteen

Tickets, $1.50, $1.00, and 75c., at Box Office.

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PROGRAMME

I

Deh piu a me non v'ascondete . . . . . Buonocini
Rendi l sereno al ciglio—from "Sosarme" . . . . . Handel
Ein fröhlich Gesang . . . . . Old German

II

Der Musensohn
Dass sie hier gewesen . . . . . Schubert
Der Wanderer an den Mond
Provencalisches Lied . . . . . Schumann

III

O komm' im Traum
Jugendglueck . . . . . Liszt
Jaegerlied
Er ist's . . . . . Hugo Wolf

IV

Fair House of Joy } From Seven
Weep You No More } Elizabethan Lyrics
O Mistress Mine } From Three
Blow, Blow, Thou Winter Wind } Shakespeare Songs
Roger Quilter

V

Hymn to the Night . . . . . Campbell-Tipton
Written for and dedicated to Mr. Hamlin
In Moonlight . . . . . Elgar
Flower Rain. (BY REQUEST) . . . . . Schneider
The Last Taschastas . . . . . Carl Busch
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Pres. HENRY L. SOUTHWICK

October 22. "A MIDSUMMER NIGHT'S DREAM" . Shakespeare
Miss GERTRUDE McQUESTEN

October 29. "IN A BALCONY" . . . . Robert Browning
Mrs. AGNES KNOX BLACK

November 5. "MATER" . . . . . Percy Mackaye
Mrs. BERTHA KUNZ BAKER

November 12. "ROMEO AND JULIET" . . . Shakespeare
Mrs. MAUD GATCHELL HICKS

November 19. "THE WITCHING HOUR" . . . Augustus Thomas
Mrs. MARION CRAIG WENTWORTH

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" " for series of 4 Evening Concerts	5.00
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Separate subscriptions for the Evening Concerts and for the Matinees may be obtained on and after October 15.

Tickets will be forwarded on receipt of cheque or money order sent to the Boston Music Co. Cheques and money orders should be made payable to the Kneisel Quartet.

PROGRAMME OF THE FIRST CONCERT

Sgambati	Quartet in C-sharp minor, Op. 17.
Corelli	Sonate in D minor, for Violoncello.
Beethoven	Quartet in E minor, Op. 59, No. 2.

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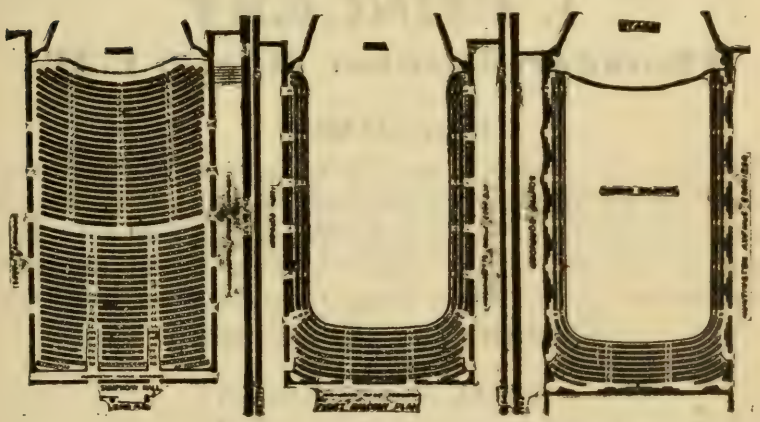
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Mr. MISCHA ELMAN, Violinist
Mr. HEINRICH GEBHARDT, Pianist
Mr. SYLVAIN NOACK, Violinist

I. CONCERT

Thursday, October 21, at 8 P. M.

PROGRAMME

Beethoven . . Overture to Collin's Tragedy "Coriolanus," Op. 62
Haydn . Aria "With Verdure Clad" from the Oratorio "The Creation"
Brahms . . . . . Symphony No. 2, in D major, Op. 73
Bizet . . . . . Aria "Je dis que rien ne m'épouvante"
Richard Strauss . . Tone Poem "Don Juan" (after Lenau) Op. 20

Soloist, Miss Laura Combs

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SEASON TICKETS for the eight concerts, **$7.**

The seats unclaimed by last year's subscribers will be offered for sale in the usual manner at Kent's University Bookstore, Harvard Square, Cambridge, on Saturday morning, October 16, 1909, at eight o'clock. A limited number of seats have been reserved for college officers and invited guests.

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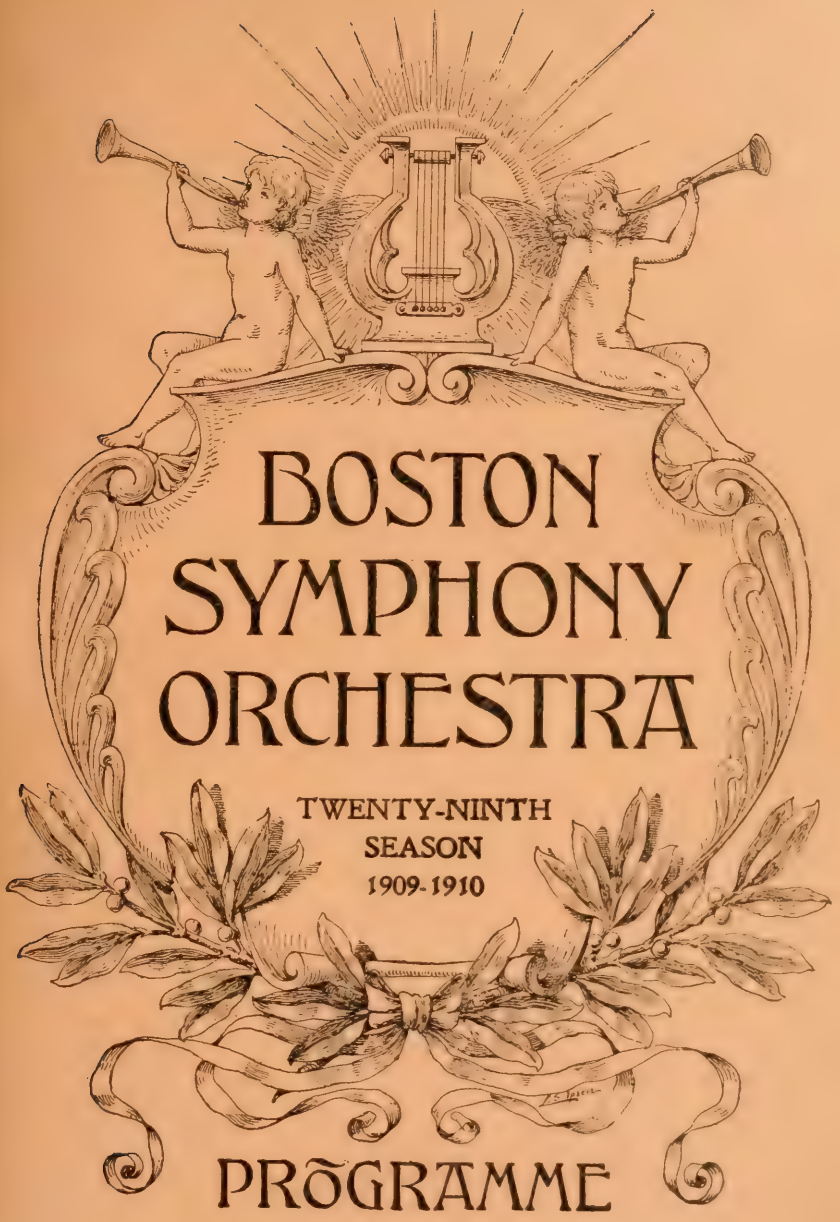
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TWENTY-NINTH SEASON
1909-1910

PROGRAMME

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MAX FIEDLER, Conductor

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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, OCTOBER 22

AT 2.30 O'CLOCK

SATURDAY EVENING, OCTOBER 23

AT 8.00 O'CLOCK

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FRIDAY AFTERNOON, OCTOBER 22, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 23, at 8 o'clock

PROGRAMME

Bantock . "The Pierrot of the Minute," a Comedy Overture to a Dramatic Phantasy of Ernest Dowson
First time in America

Joachim . . Concerto (in the Hungarian Manner) for Violin and Orchestra, Op. 11

I. Allegro un poco maestoso.
II. Romanze: Andante; più moto, poco allegretto; allegretto.
III. Finale alla zingara: Allegro con spirito, presto.

Beethoven . . . . . Symphony No. 8, F major, Op. 93

I. Allegro vivace e con brio.
II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.

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Professor WILLY HESS

There will be an intermission of ten minutes before the symphony

---

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

City of Boston, Revised Regulation of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement.

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"The Pierrot of the Minute," a Comedy Overture to a Dramatic Phantasy of Ernest Dowson . . . . . Granville Bantock

(Born at London, August 7,* 1868; now living in Birmingham.)

This Comedy Overture was performed for the first time at the Worcester (England) Festival, September 9, 1908. The composer conducted. The overture was then announced: "Fantastic Poem for Orchestra in the form of a Prelude."

When it was performed in London, April 7, 1909, it was announced on the program as a "Fantastic Poem."

The overture, dedicated "to my friend Otto Kling," is scored for piccolo, two flutes, oboe, two clarinets, bassoon, three horns, two trumpets, trombone, kettledrums, tambourine, triangle, glockenspiel, harp, and the usual strings.

The following argument is published as a preface to the score:—

Pierrot enters a glade in the park of the Petit Trianon at twilight, led thither in obedience to a mysterious message, which bids him come to sleep one night within these precincts if he would encounter Love. Half whimsical, half fearful, he wonders why he, so careless, thoughtless, and gay, should now be filled with wistful longing, and in the fast-falling darkness he lies down on a couch of fern and falls asleep. A Moon Maiden descends the steps of the Temple of Love, and, bending over the sleeper, kisses him. He awakes and throws himself at her feet in rapt devotion, though she warns him that the kisses of the Moon are of a fatal sweetness, and that

"Whoso seeks her she gathers like a flower;
He gives a life, and only gains an hour."

But Pierrot, reckless, demands the pure and perfect bliss, though life be the price to pay. With gay laughter and sprightly jest they learn together the lore of Love; but daybreak approaches, the birds awaken, and the Moon Maiden must leave him. Together they gaze at the coming dawn; then Pierrot, sinking back on his couch, falls softly asleep once more, and the Moon Maiden vanishes.

The Prelude ends with the awakening of Pierrot, his love dream being but the illusion of a minute.

*The date is given August 17th by one biographer.

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Sung by John McCormack.
"THE PHILOSOPHY OF LOVE."
Composed by John F. Larchet. 3 keys.

Sung by Harry Dearth.
"TOMMY LAD."
Composed by E. J. Margetson. 2 keys.

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The overture begins with a short introduction, Presto, 3-8. This leads to an Allegro vivo, in which the chief theme—it may be called the Pierrot motive—is given to the bassoon, supported by harp and the lower strings. This section begins, leggiero, with a characteristic, tricksy figure (strings *pizz.*, wind instruments, and a harp chord), and it is used freely in the course of the overture. The motives are treated fantastically (leggiero delicato; moderato; allegretto capriccioso, 2-4), with a motive first announced by muted trumpets. Another section, più moto con grazia, 3-8, is introduced by an expressive oboe solo. The mood grows more and more capricious until there is a transition to a tenderly emotional section, molto lento cantabile, 3-4. (Violins and clarinets begin the love song.) The dream is over, and an allegro vivo with a bassoon phrase and orchestral flourish leads to the sudden and quiet ending in E minor.

***

Ernest Christopher Dowson was born at the Grove, Belmont Hill, Lee, Kent, August 2, 1867. He died at 26 Sandhurst Gardens, Catford, S.E., February 23, 1900. The date of "The Pierrot of the Minute" is 1897. The Phantasy was first published in separate form with drawings by Aubrey Beardsley. It was reprinted in the collected poems of Dowson published by John Lane, London, and, without the illustrations, in the edition of Dowson's poems published by Thomas B. Mosher, of Portland, Me. For a short sketch of the poet's life and extracts from "The Pierrot of the Minute" see an entr'acte in this program-book.

***

Granville Ransome Bantock, the son of an English physician,* was

* The sources of the greater part of this sketch are the article "Bantock," by Mr. Fuller Maitland, in Grove's Dictionary of Music and Musicians (1904); the article "Bantock" in Brown and Stratton's "British Musical Biography" (Birmingham, 1897); a sketch published in the *Musical Courier* of London and reprinted by Breitkopf and Härtel; and an article in the *Musical Times*, January, 1909.

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intended for the Indian Civil Service. His health broke down, and he studied to be a chemical engineer. When he was twenty-one years old, he decided to devote himself to music. He had taken a few lessons of Dr. Joseph G. Saunders at Trinity College, London, when he entered the Royal Academy of Music in 1889 as a pupil of Frederic Corder. He won the Macfarren scholarship after his first term, and was the first holder of the prize. While he was a student, these compositions by him were performed:—

"The Fire Worshippers," dramatic cantata. The overture was played at an Academy Concert, December 12, 1890: the whole work was performed at the Crystal Palace, November 11, 1893.

Ballet suite from "Rameses II.," a lyrical drama, text by Bantock, in five acts, performed December 17, 1891, at the Academy; Strolling Players, in April, 1892.

"Caedmar," one-act opera, at the Academy, July 12, 1892; at the Olympic Theatre, October 25, 1892.

"Wulstan," scene for baritone and orchestra.

"Caedmar," with extracts from other works, was performed in concert form at an invitation concert in 1892, and it was performed at the Crystal Palace in October before it was brought out at the Olympic in London by Mr. Lago.

From May, 1893, till February Bantock was editor and proprietor

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of a magazine, *The New Quarterly Musical Review*, and he gained experience as a conductor of musical comedies and light music generally in the English provinces. He was conductor of one of Mr. George Edwardes's companies which made the tour of the world with operettas in 1894 and 1895. Mr. Fuller Maitland does not mention the name of the chief musical comedy conducted by Mr. Bantock, and he speaks of the "drudgery" of his work. Mr. Bantock is not so reticent. "Round the World with 'A Gaiety Girl,'" by G. Bantock and F. G. Aflalo, was published in London in 1896 (8vo, pp. 172, 10 ills.). It was a description of the tour from London across America to Australia and home again.

Mr. Granville Bantock visited Boston as conductor of "A Gaiety Girl," a musical comedy in two acts, book by Owen Hall, lyrics by Harry Greenback, music by Sidney Jones, which was produced at the Hollis Street Theatre, December 3, 1894. The chief comedians were Miss Decima Moore, Miss Maud Hobson, Miss Grace Palotta, Miss Blanche Massey, Messrs. Leedham Bantock, W. Louis Bradfield, Charles Ryley, Frederick Kaye. The chief dancers were Miss Cissy Fitzgerald, Miss Crossland, Miss Murray, and Miss Lucas.

On his return in December, 1895, he conducted Stanford's "Shamus O'Brien" * in the English provinces. On December, 1896, he gave a concert of compositions by the younger English musicians, compositions in MS. and all then performed for the first time. The composers represented were Bantock, the late Erskine Allon, Stanley Hawley, Arthur Hinton,† Reginald Steggall, and William Wallace. The concert was pecuniarily a failure, as was one of chamber music given in May,

* Produced at the Opera-Comique, London, March 2, 1896, hence Mr. Fuller Maitland is mistaken in saying that Bantock conducted the work in 1895.

† The husband of Katharine Goodson. His concerto in D minor for piano and orchestra was played in Boston at a concert of the Boston Symphony Orchestra, March 7, 1908. His wife was the pianist.

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1897. Bantock conducted a series of French pieces, with Mme. Jane May as leading woman, at the Royal Theatre,—where "L'Enfant Prodigue" was revived,—and in 1897 he was appointed musical director of the Tower, New Brighton, where for four years he labored for the interest of the British composer. At first he had only a military band, later a concert orchestra, and at many of the concerts composers conducted their own works, as Cowen, Corder, Elgar, German, Mackenzie, Parry, Stanford. "In 1898 Bantock founded the New Brighton Choral Society and was appointed conductor of the Runcorn Philharmonic Society. In February, 1900, he conducted a concert of British music at Antwerp, including first performances of some of his own compositions. Foremost among these was a symphonic poem 'Jaga-Naut' (played at the Philharmonic Concerts in the following March *), which was intended to form part of a series of twenty-four symphonic poems on subjects taken from Southey's 'Curse of Kehama.' Even the forming of such a scheme shows an unusual degree of mental vigor and ambition, and several of the projected cycle of works were actually completed and published; ultimately with the increase of other work, Mr. Bantock decided to abandon the idea, which never could have been a very practical one, for the whole twenty-four works could not have been given consecutively at a single concert." In

* "Jaga-Naut" was performed in London, February 12, 1898.

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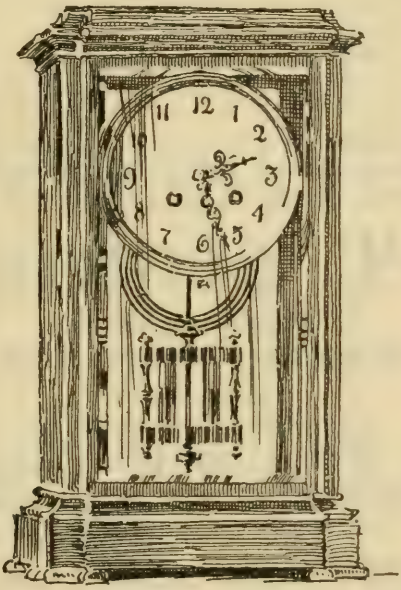
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September, 1900, he was appointed principal of the Birmingham and Midland Institute School of Music. Early in 1901 he conducted a second concert of British music in Antwerp. In October, 1902, he was appointed conductor of the Wolverhampton Festival Choral Society—he resigned this position in the spring of 1906—and conductor of the Birmingham Amateur Orchestral Society. He also conducted the Worcester Philharmonic Society (1904–05) and the Liverpool Orchestral Society (1904). Late in 1908 he was appointed to the Peyton Chair of Music in the University of Birmingham as successor to Sir Edward Elgar. Bantock married Helena von Schweitzer, March 9, 1898. His wife's initials are used as the theme of his "Helena" variations for orchestra.

***

To the works named at the beginning of this sketch should be added:

CHORAL AND SOLO VOCAL WORKS (WITH ORCHESTRA):—

"The Pearl of Iran," one-act opera, 1896.

"The Time Spirit," rhapsody for chorus and orchestra, 1902. (Gloucester Festival, 1904).

"Thorvenda's Dream," for recitation with orchestra, 1892.

Songs of the East, six song albums (Arabia, Japan, Egypt, Persia, India, China), 1896–97.

"Christ in the Wilderness" (Gloucester Festival, 1907).

"Sea Wanderers" (Leeds Festival, 1907).

"Omar Khayyám," for three solo voices, chorus, and orchestra. Part I. (Birmingham Festival, October 4, 1906, Ada Crossley, John

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Coates, Dalton Baker); Part II. (Cardiff Festival, September 25, 1907, Mme. Kirkby-Lunn, John Coates, David Ffrangcon-Davies); Part III. (Birmingham Festival, October 7, 1909, Miss Phyllis Lett, John Coates, Frederick Austin).

"God save the King," chorus and orchestra, 1907.

"Rule Britannia," chorus and orchestra, 1908.

"Song of the Genie," for contralto or baritone, with orchestra.

ORCHESTRAL WORKS:—

Tone Poem No. 1. "Thalaba the Destroyer" (London Music Festival, 1900).

Tone Poem No. 2. "Dante" (performed at New Brighton, 1902).

Tone Poem No. 3. "Fifine at the Fair," 1902.

Tone Poem No. 4. "Hudibras," 1902.

Tone Poem No. 5. "The Witch of Atlas" (Worcester (Eng.) Festival, 1902).

Tone Poem No. 6. "Lalla Rookh" (Birmingham Festival, 1903).

Tone Poem No. 7. "The Great God Pan," 1903.

Symphonic overtures: No. 1, "Saul," 1896 (Chester Festival, 1907). No. 2, "Cain," 1896. No. 3, "Belshazzar," 1902.

"Helena," variations for orchestra on theme "H. F. B.," 1899 (Antwerp, 1900).

Suite, "Russian Scenes," 1899 (Antwerp, 1900).

Suite, "English Scenes," 1900.

Two Oriental scenes ("all that is to remain of the cycle from 'The Curse of Kehama'"): No. 1, Processional; No. 2, "Jaga-Naut" (1894–97).

Overture to an unfinished opera, "Eugene Aram" (1892).

Prelude to "Sappho" (1906).

"Old English Suite," for small orchestra, based on pieces by Gibbons, Dowland, Byrd, Bull, and Farnaby (Hereford Festival, September 8, 1909).

"The Pierrot of the Minute" (Worcester Festival, 1908).

OTHER INSTRUMENTAL AND STAGE WORKS:—

Quartet for strings, C minor, 1899.

Serenade for four horns, F major, 1903.

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Prelude and incidental music to "Euripides," "Hippolytus" (Manchester, 1908).
Melody in E-flat for pianoforte.
Music for Sophocles' "Electra" (Bedford College performance at Royal Court Theatre, 1909).
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Mr. WILLY HESS was born on July 14, 1859, at Mannheim. When he was six years old, he began to study the violin with his father, Julius, a pupil of Spohr. He was in America with his family in 1865, and in 1868–69 he made a tour with Theodore Thomas's Orchestra. He played in Music Hall, Boston, on November 6, 1869, Leonard's "Concert Militaire" and Beethoven's Romanze in F major. In 1872 he left America for Holland. In 1873 he made Heidelberg his dwelling-place. He visited London for the first time in 1874. In 1876 he went to Berlin to study with Joachim. In 1878 he was appointed concertmaster of the Opera and of the Museumsgesellschaft orchestra at Frankfort-on-the-Main, where he founded a string quartet and a trio with Kwast and Hugo Becker. He remained in Frankfort for eight years. In 1886 he was called to Rotterdam as professor at the Conservatory and as concertmaster, but after two years he was called to Manchester, England, to take the place of Ludwig Strauss, who had resigned his position as concertmaster of the orchestra led by Charles Hallé. In 1895 he settled at Cologne as concertmaster of the Guerzenich concerts, leader of the Guerzenich Quartet, and professor of the violin at the Conservatory. He was appointed professor of the violin at the Royal Academy of Music, London, 1903, and he resigned this position to come to Boston in 1904 as concertmaster of the Boston Symphony Orchestra. At the end of the season of 1906–07 he obtained

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a leave of absence for one year. He was given the title of "Royal Prussian Professor" by the Emperor Wilhelm II. in 1900 on the occasion of the 50th anniversary of the establishment of the Conservatory of Music at Cologne.

Mr. Hess has played at concerts of the Boston Symphony Orchestra in Boston these pieces:—

Joachim: Hungarian concerto, Op. 11, October 22, 1904.

Bruch: Concerto No. 1, G minor, Op. 26, November 12, 1904.

Beethoven: Concerto, D major, Op. 61, January 6, 1906.

Spohr: Concerto No. 9, D minor, October 20, 1906.

Bruch: Concerto No. 3, for violin and orchestra, op. 58, November 21, 1908.

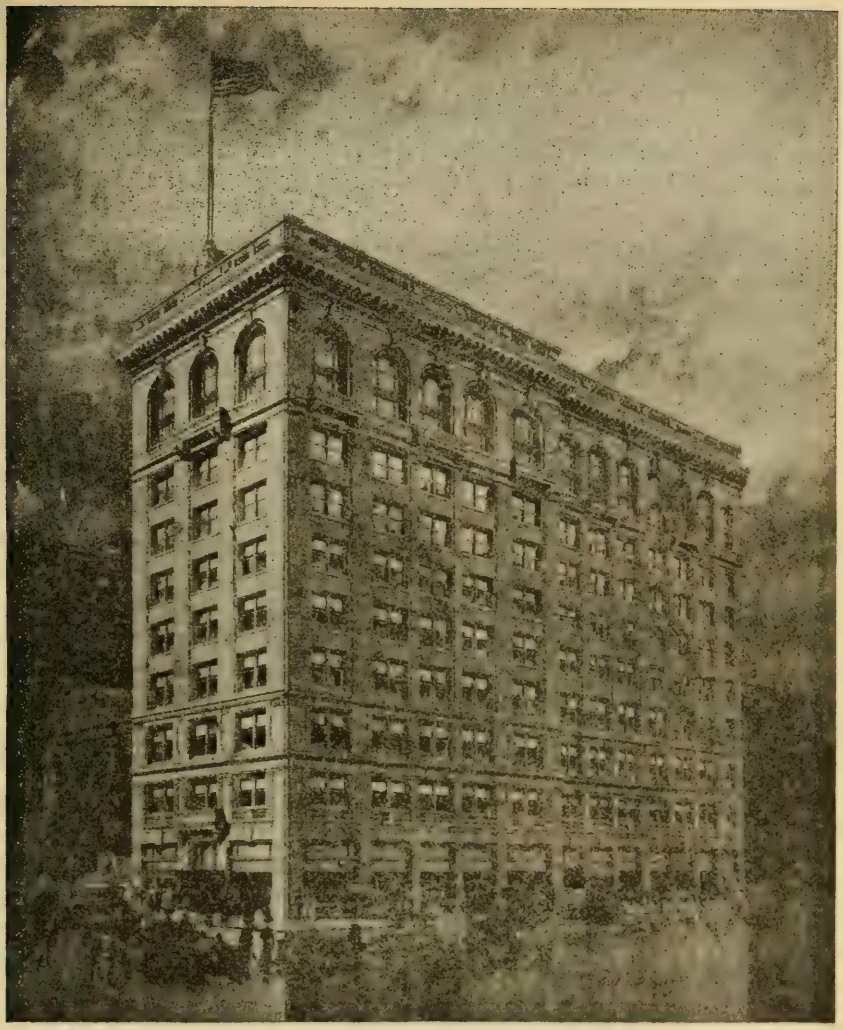
He was leader 1904–07 of the Boston Symphony Quartet, which was composed 1904–05 of Messrs. Hess, Roth, Ferir, Krasselt, and 1905–06 and 1906–07 of Messrs. Hess, Roth, Ferir, and Warnke. In 1908 Mr. Hess founded, with Mr. Alwin Schroeder, the Hess-Schroeder Quartet (Messrs. Hess, Theodorowicz, Ferir, Schroeder). The first concert of this Quartet in Boston was on November 17, 1908.

CONCERTO (IN THE HUNGARIAN MANNER) FOR VIOLIN AND ORCHESTRA, OP. 11 . . . . . JOSEPH JOACHIM

(Born at Kittsee, near Pressburg, June 28, 1831; died in Berlin, August 15, 1907.)

From 1853 to 1868 Joachim was in the service of blind George V. at Hanover. He was solo violinist to the King, conductor of symphony concerts, and he was expected to act as concertmaster in performances of the more important operas, that the strings might thereby be improved. His yearly vacation was five months long, and he was al-

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lowed in winter to make extended concert tours. It was at Hanover that Joachim wrote his overtures, "Hamlet," "Demetrius," "Henry IV.," an overture to a comedy by Gozzi, and one to the memory of von Kleist; the Third Violin Concerto (G major), Nocturne for Violin and Orchestra (Op. 12), Variations for Viola and Piano, Hebrew melodies, pieces for violin and piano, and the Hungarian Concerto.

The Hungarian Concerto, dedicated to Johannes Brahms, was written in the fifties. Joachim played it at the first of the London Philharmonic concerts in 1859, early in April. He played it at Hanover, March 24, 1860. Dr. Georg Fischer, in "Opern und Concerte im Hoftheater zu Hannover bis 1866," speaks of the work as one of "great seriousness and deep passion, exceedingly difficult, abounding in double-stopping and three-voiced passages. It is also very long: it lasted forty minutes." Joachim played it in 1861 at Vienna, Budapest, and other towns. Hanslick wrote: "The first movement, which is the broadest and most richly developed, is striking on account of the well-sustained tone of proud and almost morose passion. In its unbridled freedom it sometimes assumes the character of a rhapsody or prelude." The *Pesth Lloyd Zeitung* exclaimed: "This is the means by which the type of Hungarian national music will ripen into artistically historical and universal significance; and we have a double reason for being delighted that Hungary possesses in its patriotic countryman a great instrumental artist, who bears the spirit of Hungarian music upon eagle's pinions through the wide world." Many rhapsodies have been written on this theme. Here is a favorable example, which I quote without correction: "Every idea of displaying virtuosity foreign to his intention, he flew to his violin on the contrary as his most faithful friend and companion to clothe in outward form what resounded and vibrated in his soul, combining with the violin, however, the orchestra,

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on at least a footing of perfect equality." The following paragraph from the *Illustrated Times* (London), 1862, shows that Joachim was then strongly Hungarian: "To put *Herr* before the name of Joachim the musician, who by simply playing the Rakoczy march on his violin raises the patriotic enthusiasm of his compatriots to the highest pitch, and thus produces as great an effect as the most successful orator could obtain, is not only a mistake, but almost an insult."

Andreas Moser, in his "Joseph Joachim" (Berlin, 1898)*,—a long drawn-out and fawning eulogy,—speaks of this concerto as follows: "It is the mature outcome of Joachim's intimate knowledge of the national music of his native country. In his childhood scarcely a day passed in which he did not hear the intoxicating strains of gypsy music, and the repeated visits which he paid to his home only tended to strengthen his love for the characteristic melodies, harmonies, and rhythm of the Magyar folk-songs and dances." Moser mentions the technical difficulties, and adds: "It taxes severely the player's physical strength and power of endurance. . . . But another difficulty exists in addition to these for all those not Hungarian by birth: that of bringing out adequately the national characteristics of the concerto."

***

* A second enlarged edition was published after Joachim's death, and there is a translation into English of the first edition made by Lilla Durham.

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The first movement of this concerto was played in Boston by Mr. Bernhard Listemann at a concert of the Harvard Musical Association, December 10, 1868. Mr. Listemann played the whole concerto in Boston on November 26, 1881, at a concert of the Boston Symphony Orchestra. Mr. Kneisel played the first movement at a Symphony Concert, October 30, 1886. Mr. Winternitz played the first movement at a Symphony Concert, April 12, 1902. Mr. Hess played the whole concerto at a Symphony Concert October 22, 1904.

The concerto was played at Berlin, March 1, 1889, at the concert in honor of Joachim's jubilee. The first movement was played by Hugo Olk, the second by Johann Kruse, the third by Henri Petri, all of them pupils of the composer.

The work is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, solo violin, and strings.

ENTR'ACTE.

GRANVILLE BANTOCK.

("The New School of British Music," III., by Ernest Newman, published in *The Speaker* (London) of January 4, 1902.)

There are some vulgar errors that die very hard, and one of those it is most difficult to kill is that Mr. Granville Bantock is an outrageous young man who delights in the cruellest, most ear-piercing noise it is possible for the modern orchestra to make. I have heard of a clergyman who went all the way from Lincolnshire to London to hear a certain concert, and, having been shattered by Mr. Bantock's "Jaga-Naut," took the first train home with an uneasy sense that he had been

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in the company of the Evil One himself. Wherever one goes among the uninstructed, indeed, one hears weird stories of the music of a quite mythical Bantock. The other day, for example, a London critic wrote, "Elgar we know and honor; Bantock we know by reason of some impossible, excruciating work." Now I venture to assure this impossible, excruciating journalist that he really does not know Mr. Bantock's work at all. Even of the work he may have heard it is ridiculous to speak in that horrified curate fashion, while there is a huge quantity of the work he has not heard that deserves as careful consideration as the English public can give it.

An amateur who happened to list to the "Jaga-Naut" or take up the six published volumes of "Songs of the East" would perhaps be inclined to deny Mr. Bantock the title of an English musician. The whole cast of thought seems to be anti-English—anti-European, indeed. No composer, not even Félicien David, has been so absorbingly enamoured of the East; none has thrown over more completely all the elements that enter into our modern Western music. It is easy enough, of course, to be exotic; all you have to do is to avoid the usual harmonies, the usual rhythms, the usual cadences, and write unusual ones in their places. More especially by the use of other scales than the conventional major and minor can you give your music a foreign air, which may as well be called Oriental as anything else. If Mr. Bantock had done no more than this, his Eastern music would not have stirred our pulses in the slightest. In his case, however, the Oriental atmosphere after which he was striving was not something factitious, something aimed at merely for superficial novelty of effect, but the only proper setting for such ideas and emotions as then possessed him. He was veritably of the East for the time being; his contemplation of it was like wine in his blood, giving him an artistic stimulus

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for which he sought in vain in the life around him. Hence his Eastern songs at their worst never suggest a merely artificial handling of exotic elements, while at their best they are absolutely convincing. I suppose it is not possible for the average Western mind, accustomed as it is to its own emotional formulas in music, to go quite so far as Mr. Bantock in his divagations into the psychology of other races. Hence to my mind, at least, the Arabian songs convey the most charm, combining as they do a species of emotion near enough to our own to enable us to follow all its tints, with a not too obtrusive suggestion of the life and the atmosphere of other climes.

Much as I like Mr. Bantock's Oriental imaginings, however, I am glad to see that, with the growth of years and the impact of other culture, he has come to see that there is fragrance in other roses than those of Shiraz. The plain truth seems to have been that his flight to the East was only his peculiar way of escaping from the boredom of the accepted modern formulas,—an escape that each original young musician has to make after his own fashion. It was not so much that he felt the life around him to be tepid, but that the conventional phrases in which he had been taught to express his emotions about this life were dull and trite through sheer familiarity. He wanted an outlook that would call forth something more original, more personal to himself than the current commonplaces of the schools, and in rejecting the language of other men he necessarily turned his back upon their life. Now, after practising his hand for many years, and having established sure and swift communication between his vision and his technique, he comes back to English life refreshed and purified, able to express his modern emotions in a language more suited to our Western ears.

He early found the right path and followed it tenaciously. The day of abstract music is gone, though one cannot say when a new development of it may burst upon the world. Only two of the great modern forms now bear within them the seed of life,—the opera and the symphonic poem,—and the more alert the musician's brain, the more sedulously will he cultivate one or other of these. Mr. Bantock has essayed both. His experiments in opera necessarily came to an end when he realized how hopeless is the present outlook in England for

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operatic music. This is a pity, for Mr. Bantock has a decided dramatic gift. It does not appear very often, perhaps, in "The Pearl of Iran," which bears every evidence of being a youthful work, but the little one-act opera "Caedmar," though still earlier in date of composition, is delightfully fresh and spontaneous, and indicates a definite inborn bias towards the drama. It is true that both the story and the music suggest at times the "Valkyrie"; but resemblances of this kind are inevitable in the early work of most musicians. The similarity, at any rate, is not imitative; and the "Caedmar," as a whole, youthful as it was, bore great promise for English opera. Mr. Bantock worked in this line for some time longer, under the fond delusion that the British public was more receptive towards native opera than it really is, and put much good work into his "Eugene Aram," the overture of which was once performed in London. But disillusionment came to him as it has come to so many others; and he has laid aside the unfinished opera till brighter days shall appear.

The symphonic poem, however, he has cultivated unceasingly, and it is gratifying to see, in each successive work, his sense of beauty becoming finer and rarer at the same time that his handling grows more sure and his texture more compact. It is in the "Thalaba," I think, that he first shows unmistakable signs of predestination to this order of composition. Perhaps that work is one of those to which the aforesaid painful critic referred when he spoke of Mr. Bantock's impossible, excruciating music. If so, it does not say much for his critical perception, even supposing him to have heard the work only once; for the themes are models of expressiveness, the orchestration has the posi-

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tive, inevitable quality only seen in works that come forth at white heat, and the whole scheme of the poem is finely conceived and well followed out. A young musician certainly need not be ashamed to meet his enemies in the gate with the score of a "Thalaba" in his hand. The only weak points in the work are just those which, one is glad to see, are fast disappearing from Mr. Bantock's music. "Thalaba" is, in the first place, too long; in the second place, it has not yet quite solved, in the working out of the themes, the problem of the compromise between the old formulas and the new, between the necessity of not losing sight for a moment of the poetical current, and the need for a more or less decorative treatment of the musical matter that has been presented. Here and there in the "Thalaba" one sees quite clearly the struggle between the two unreconciled elements. But in the fine symphonic poem "Dante," written last summer and not yet performed, all these demons that beset the path of the writer of symphonic poems have been successfully exorcised. Here the material has been fully purged of the dross that one detects at times in the "Jaga-Naut" and the "Thalaba." Some beneficent astringent acid seems to have worked its way through the structure, purifying the ideas and bracing the whole frame. That combination of the beautiful and the characteristic that is the prime essential in program music is here unquestionably achieved; and in the working out of the themes there is a similarly happy compromise between the needs of the poetic and of the musical elements.

Apart from the "Dante," Mr. Bantock has put his finest work into the "Variations on the theme 'H. F. B.,'" and his oratorio "Christus," which latter work is to be performed next Good Friday, for the first time, at Antwerp. Of the "Variations" I can now only repeat what I have said elsewhere, that they rank, with Dr. Elgar's Variations, as the finest product of this form of art yet seen in England. The modern musician brings a definite poetic purpose even into his variations; and in its union of fine technique with a fresh and varied play of psychology Mr. Bantock's work is in every way a credit to English music. It is of the "Christus," however, that I desire to speak in the small space that now remains to me. Foiled in his endeavor to find an outlet for

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his dramatic ideas in opera, Mr. Bantock has turned to the oratorio form, and produced a work which—I say it advisedly—is the finest specimen in this genre yet produced by an Englishman. Only the music of "The Dream of Gerontius" can compare with it—though that, of course, is not an oratorio in the same sense as Mr. Bantock's work. Here at last he has overcome all the defects of his earlier writing, noticeably in the rhythm of his vocal music, which was one of his weak points for some time. The "Christus" is what we have long been looking for,—*modern* oratorio; modern in its feeling, compact in its structure, satisfying at once our sense of dramatic form and our desire for musical beauty. The music is alive and human; and if we cannot get English opera just yet, we will do well to be thankful for oratorio in which the dramatic psychology is worthy to rank with that of fine opera. All the same, one hopes that Mr. Bantock's opportunity in opera will come; for no other of our present English composers has anything like the same chances of success in it.

ERNEST DOWSON.

The great-uncle of Ernest Dowson was Alfred Domett, Browning's "Waring," Prime Minister of New Zealand for a time and a poet. Dowson's father had a taste for literature, and on account of the delicacy of his health lived much in France and on the Riviera. Ernest was educated in a hap-hazard way, chiefly on the Continent, before he entered Queen's College, Oxford, which he left in 1887 without

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taking a degree. He lived in London for several years, with visits to France, and afterward, until the last year of his life, he lived in Paris, Brittany and Normandy. He was never physically strong, and he took no care of his body, so that when he went back to London he was a dying man. Poor, morbidly shy, sensitively independent, "he hid himself away," says Mr. Arthur Symons, "in his miserable lodgings, refused to see a doctor, let himself half starve, and was found one day in a Bodega with only a few shillings in the pocket and so weak as to be hardly able to walk, by a friend, himself in some difficulties, who immediately took him back to the bricklayer's cottage in a muddy outskirt of Catford, where he himself was living, and there generously looked after him for the last six weeks of his life. He did not realize that he was going to die; and was full of projects for the future, when the £600 which was to come to him from the sale of some property should have given him a fresh chance in the world, . . . and on the last day of his life sat up talking eagerly till five in the morning. At the very moment of his death he did not know that he was dying. He tried to cough, could not cough, and the heart quietly stopped."

Mr. Symons has told the story of Dowson's short life and discussed sympathetically his literary work in an article that is published as a preface to the collected works. He describes the poet as having "a look and manner of pathetic charm, a sort of Keats-like face, the face of a demoralized Keats," and there was something curious "in the contrast of a manner exquisitely refined with an appearance generally somewhat dilapidated." Dowson was a man of cab-

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men's shelters and strange companions. Most of his verses were written to a young girl, the daughter of a refugee, who was reduced to keeping a humble restaurant in a foreign quarter of London. "She listened to his verses, smiled charmingly, under her mother's eyes, on his two years' courtship, and at the end of two years married the waiter instead. Did she ever realize more than the obvious part of what was being offered to her, in this shy and eager devotion? Did it ever mean very much to her to have made and to have killed a poet? She had, at all events, the gift of evoking, and, in its way, of retaining, all that was most delicate, sensitive, shy, typically poetic, in a nature which I can only compare to a weedy garden, its grass trodden down by many feet, but with one small, carefully tended flower bed, luminous with lilies."

Dowson at last abandoned himself to a craving for strong drink. "I have never known him when he could resist either the desire or the consequences of drink. Sober, he was the most gentle, in manner the most gentlemanly, of men; unselfish to a fault, to the extent of weakness; a delightful companion, charm itself. Under the influence of drink, he became almost literally insane, certainly quite irresponsible. He fell into furious and unreasoning passions; a vocabulary unknown to him at other times sprang up like a whirlwind; he seemed always about to commit some act of absurd violence. . . . He was not a dreamer; destiny passes by the dreamer, sparing him because he clamors for nothing. He was a child, clamoring for so many things, all impossible. With a body too weak for ordinary existence, he desired all the enchantments of all the senses. With a soul too shy to tell its own secret, except in exquisite evasions, he desired the boundless confidence of love. He sang one tune, over and over, and no one listened to him. . . . Seeing himself moving to the sound of lutes, in some courtly disguise, down an alley of Watteau's Versailles, while he touched finger-tips with a divine creature in rose-leaf silks, what was there left for him, as the dream obstinately refused to realize itself, but a blind flight into some Teniers kitchen, where boors are making merry, without thought of yesterday or to-morrow?"

***

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Dowson wrote two novels in collaboration with Arthur Moore, "A Comedy of Masks" (1893) and "Adrian Rome" (1899); a volume of stories, "Dilemmas" (1895); stories published in the *Savoy* that have not been reprinted, yet are among his best, as "The Dying of Francis Donne"; and his poems. His ideal of a line of verse was the line of Poe,—

The viol, the violet, and the vine.

To some he is known chiefly by the verses entitled "Non Sum Qualis, Eram Bonae Sub Regno Cynarae":—

Last night, ah, yesternight, betwixt her lips and mine
There fell thy shadow, Cynara! thy breath was shed
Upon my soul between the kisses and the wine;
And I was desolate and sick of an old passion,
Yea, I was desolate and bowed my head:
I have been faithful to thee, Cynara! in my fashion.

***

The scene of "The Pierrot of the Minute" is "a glade in the Parc du Petit Trianon. In the centre a Doric temple with steps coming down the stage. On the left a little Cupid on a pedestal. Twilight. Pierrot reads a scroll which he takes from his bosom:—

He loves to-night who never loved before;
Who ever loved, to-night shall love once more.
Who would adventure to encounter Love
Must rest one night within this hallowed grove.
Cast down thy lilies, which have led thee on,
Before the tender feet of Cupidon.

He pours a libation to Cupid, and, laying down at the foot of the steps which lead to the Temple d'Amour, makes his prayer. He hears soft music.

Music, more music, far away and faint:
It is an echo of mine heart's complaint.
Why should I be so musical and sad?
I wonder why I used to be so glad?
In single glee I chased blue butterflies,
Half butterfly myself, but not so wise,
For they were twain, and I was only one.
Ah me! how pitiful to be alone!
My brown birds told me much, but in mine ear
They never whispered this—I learned it here:

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Are but the stealthy kisses of the trees.
Each flower and fern in this enchanted wood
Leans to her fellow, and is understood;
The eglantine, in loftier station set,
Stoops down to woo the maidly violet.
In gracile pairs the very lilies grow;
None is companionless except Pierrot.
Music, more music! how its echoes steal
Upon my senses with unlooked for weal!
Tired am I, tired, and far from this lone glade
Seems mine old joy in rout and masquerade.
Sleep cometh over me, now will I prove,
By Cupid's grace, what is this thing called love.

[Sleeps]

[There is more music of lutes for an interval, during which a bright radiance, white and cold, streams from the temple upon the face of Pierrot. Presently a Moon Maiden steps out of the temple; she descends and stands over the sleeper.]

THE LADY.

Who is this mortal
  Who ventures to-night
To woo an immortal?
  Cold, cold the moon's light
For sleep at this portal,
  Bold lover of night.

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Fair is the mortal
In soft, silken white
Who seeks an immortal
Ah, lover of night,
Be warned at the portal,
And save thee in flight!

The Moon Maid bids him to take up his destiny of short delight. They talk together at great length. Pierrot begs a kiss. She grants him one reluctantly.

PIERROT.

Cold are thy lips, more cold than I can tell;
Yet would I hang on them, thine icicle!
Cold is thy kiss, more cold than I could dream
Arctus sits, watching the Boreal stream:
But with its frost such sweetness did conspire
That all my veins are filled with running fire;
Never I knew that life contained such bliss
As the divine completeness of a kiss.

They talk of love, and the Lady questions him.

THE LADY

(*questioning him from a little book bound deliciously in vellum*).

What is love?
Is it a folly,
Is it mirth, or melancholy?
Joys above,
Are there many, or not any?
What is love?

PIERROT

(*answering in a very humble attitude of scholarship*).

If you please,
A most sweet folly!
Full of mirth and melancholy;
Both of these!
In its sadness worth all gladness,
If you please!

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THE LADY.

Prithee, where,
Goes Love a-hiding?
Is he long in his abiding
Anywhere?
Can you bind him where you find him;
Prithee, where?

PIERROT.

With spring days
Love comes and dallies:
Upon the mountains, through the valleys
Lie Love's ways.
Then he leaves you and deceives you
In spring days.

Pierrot instructs her in innocent games of the Court. She tells of her home:—

Calm is it yonder, very calm; the air
For mortal's breath is too refined and rare;
Hard by a green lagoon our palace rears
Its dome of agate through a myriad years.
A hundred chambers its bright walls enthrone,
Each one carved strangely from a precious stone.
Within the fairest, clad in purity,
Our mother dwelleth immemorially:
Moon-calm, moon-pale, with moon stones on her gown,
The floor she treads with little pearls is sown;
She sits upon a throne of amethysts,
And orders mortal fortunes as she lists.

The Lady would learn the manners of mortals, and Pierrot teaches her the ways of the Court. At the end he would fain embrace her. She hesitates a moment, but the birds awake and it grows daylight. It is too late. "They stand gazing at the morning: then Pierrot sinks back upon his bed, he covers his face in his hands."

THE LADY
(*bending over him*).

Music, my maids! His weary senses steep
In soft untroubled and oblivious sleep,
With mandragore anoint his tirèd eyes,
That they may open on mere memories,



Then shall a vision seem his lost delight,
With love, his lady for a summer's night.
Dream thou hast dreamt all this, when thou awake,
Yet still be sorrowful, for a dream's sake.
I leave thee, sleeper! Yea, I leave thee now.
Yet take my legacy upon thy brow:
Remember me, who was compassionate,
And opened for thee, once, the ivory gate.
I come no more, thou shalt not see my face
When I am gone to mine exalted place:
Yet all thy days are mine, dreamer of dreams,
All silvered over with the moon's pale beams:
Go forth and seek in each fair face in vain,
To find the image of thy love again.
All maids are kind to thee, yet never one
Shall hold thy truant heart till day be done.
Whom once the moon has kissed, loves long and late,
Yet never finds the maid to be his mate.
Farewell, dear sleeper, follow out thy fate.

(*The* MOON MAIDEN *withdraws. A song is sung from behind. It is full day.*)

THE MOON MAIDEN'S SONG.

Sleep! cast thy canopy
Over this sleeper's brain,
Dim grow his memory
When he awake again.

Love stays a summer night,
Till lights of morning come;
Then takes her winged flight
Back to her starry home.

Sleep! yet thy days are mine;
Love's seal is over thee:
Far though my ways from thine,
Dim though thy memory.

Love stays a summer night,
Till lights of morning come;
Then takes a winged flight
Back to her starry home.

(*When the song is finished, the curtain falls upon* PIERROT *sleeping.*)

A NOTE ON PIERROT.

BY PHILIP HALE.

Pierrot is not merely a clown, as some suppose. He may be a dreamer, a philosopher, a murderer, a poet.

The ancient Greeks and Romans, who were fond of pantomime, knew certain fixed characters that survive to-day, as the Lover, the

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Banker, the *Père noble*, the Silly Fellow; but Pierrot was of later birth. In the latter part of the sixteenth century an Italian troupe of mummers crossed the Alps and went to Paris, and in 1572 these strollers played a comedy in their Italian fashion at the court of Charles IX. Catherine de Medicis called herself Columbine that evening. As far back as 1547 the Italians had named a character Pedrolino Piero (little Peter, or Peterkin). He was a valet, a good fellow in many ways, a practical joker, a blowhard, and a bit of a coward. This Piero with Arlequin formed the couple known as the Zanni, rascally and silly waiting-men. Time changed the character of Pierrot as the name itself. Molière's company and Italian companies played alternately on the same stage. Italian types were afterward found in the French company. Pierrot was at first an Italian imitation of the Neapolitan Pulcinella; the costume is the same; the type was not originally French; but imagined in France by strolling Italians, Pierrot grew to be a wholly French type.

Pierrot is anything; he is everything. When de Banville was asked about the history of pantomime (for Pierrot has long been associated with this form of dramatic art), he replied: "It is the history of humanity; you must begin at twenty years and you are not sure of finishing at sixty." These distinctions in pantomime were made by Champfleury: melodramatic pantomime in which Pierrot, the sole person, white and dumb, walks through scenes of frightful crime; realistic pantomime, created by Debarau, the father; fairy pantomime; romantic pantomime.

There is the Pierrot imagined by Tombre in Jean Richepin's "Braves Gens": "The new Pierrot, the psychological Pierrot—dressed in a coat; not a trace of linen, face and hands white, but not of a comic white, oh no! of a pale whiteness, an alcoholic whiteness, a lugubrious whiteness. Pierrot is a phantom. Pierrot makes you shudder and meditate." Richepin admits the other Pierrot, the buffoon. "I do not dismiss the pantomime when it is buffoonery. I do not forbid it to be profound. Hamlet and Falstaff are alike worthy of Shakespeare."

Here is an idea of the modern Pierrot, as suggested by the fantastical

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draughtsman Willette, and put into words by Paul Arène: "Pierrot is pale as a lily or a baker's boy. He is the positive incarnation of desires without an aim, mad ambitions, foolish freaks followed by comic despairs of a generation that has voluntarily turned its back on the ideal and is not content with the good and healthy joys of realism. Pierrot is a pessimist. . . . When he looks at the moon, this moon in the shadow of a passing cloud is to him an enormous skull rolling in the emptiness of the sky."

There is the Pierrot imagined by Henri Rivière, the Pierrot who is the incarnation of Satan in this world: not the stage Pierrot in traditional costume, but a pale man with black eyes, tall, well built, with heart of bronze and nerves of steel, who, moving in society where he exerts enormous power, should always work evil, impassible, smiling.

To many Pierrot in conventional evening dress is a more characteristic figure in these jaded days than he is in the traditional costume. They find with Baudelaire a mysterious, symbolic charm in a dress coat, which is "the expression of the universal equality of the expression of the individual mind," for the world is "a singular procession of undertaker's men,—some of them are politicians; some are amorous; some are smug and honest citizens. Each one in the procession celebrates a burial."

Thus we are far from the pantomime played at least two centuries before the birth of our Lord. The Roman women were moved to the quick and to the jealousy of their husbands by pantomimic art, and Demetrius, the cynic, cried aloud: "O wonderful men who speak with hands! I have not seen a show; I have seen the thing itself."

We are far from the great name of Debarau, father and son. We are far from Deradder. The modern Pierrot is nearer the type created by Rouffe, who represented the men we elbow in the street.

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Or Pierrot returns from the burial of Columbine whom he murdered by tickling the soles of her feet. He is drunk. He mimics her death agony. Remorse seizes him, as he goes to bed. His feet begin to shake and shiver as did those of Columbine. The bed shakes, and the portrait of the dead woman shakes. The red bed-curtains grow a deeper red. The portrait is alive and Pierrot dares to touch it. The music screams in horror; the light is now dim; Pierrot falls to the floor.

Or there is a pathetic tragedy of humble and domestic life as in "L'Enfant Prodigue."

A Pierrot of pantomime has of late years been seen twice on the public stage of Boston. "L'Enfant Prodigue" by Michel Carré, the Younger, with music by André Wormser, was produced at the Boston Museum, November 6, 1893, with Mme. Pilar-Morin as Pierrot Junior and Courtès as Pierrot Senior. "Conscience," a pantomime by C. Severin, with music by Colo-Bonnet, was produced at the Orpheum, now American Music Hall, January 25, 1909, with Severin as Pierrot, a crook. "Pierrot's Pierrette," an original French pantomime written by Clayton D. Gilbert, with special dances, etc., arranged by Mrs. Wyman and music arranged by Mrs. Mary Patten, was performed at an entertainment of the Senior Class of the New England Conservatory of Music in Jordan Hall, January 31, 1908.

Symphony in F major, No. 8, Op. 93 . . Ludwig van Beethoven

(Born at Bonn, December 16, 1770: died at Vienna, March 26, 1827.)

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Lintz, im Monath October 1812." Glöggl's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have

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for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812, and Staudenheim, his physician, advising him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Franzensbrunn and again to Töplitz; and lastly to his brother Johann's * home at Linz, where he remained until into November.

At the beginning of 1812 Beethoven contemplated writing three symphonies at the same time; the key of the third, D minor, was already determined, but he postponed work on this, and as the autograph score of the first of the remaining two, the Symphony in A, No. 7, is dated May 13, it is probable that he contemplated the Seventh before he left Vienna on his summer journey. His sojourn in Linz was not a pleasant one. Johann, a bachelor, lived in a house too large for his needs, and so he rented a part of it to a physician, who had a sister-in-law, Therese Obermeyer, a cheerful and well-proportioned woman, of an agreeable if not handsome face. Johann looked on her kindly, made her his housekeeper, and, according to the gossips of Linz, there was a closer relationship. Beethoven meddled with his brother's affairs, and, finding him obdurate, he visited the bishop and the police authorities and persuaded them to banish her from the town, to send her to Vienna if she should still be in Linz on a fixed day. Naturally, there was a wild scene between the brothers. Johann played the winning card: he married Therese on November 8. Ludwig, furious, went

* Nikolaus Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the *Gutsbesitzer* of the familiar anecdote and Ludwig's pet aversion.



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back to Vienna, and took pleasure afterward in referring to his sister-in-law in both his conversation and his letters as the "Queen of Night."

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

The two symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

***

As the name of Mälzel is associated closely with the second movement of the Eighth Symphony, a sketch of his adventurous career will not be impertinent.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ-builder. In 1792 he settled at Vienna as a music teacher, but he soon made a name for himself by inventing mechanical music works. In 1808 he was appointed court mechanician, and in 1816 he constructed a metronome, though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two

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leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor of the Panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and he opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen. Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28 of that year. He visited Boston again in 1828 and in 1833. On his second visit he added "The Conflagration of Moscow," *

* See in "The Life and Writings of Major Jack Downing," by Seba Smith (Boston, 2d ed., 1834) Letter LXIX. (page 231), dated Portland, October 22, 1833, "in which Cousin Nabby describes her visit to Mr. Maelzel's Congregation of Moscow."

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a panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the Parharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838; and he was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. An interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420–484 (New York, 1859). See also "Métronome de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon." In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. Poe's article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

***

The first performance of the Eighth Symphony was at a concert given by Beethoven at Vienna in the "Redoutensaal" on Sunday, February 27, 1814. The program included his Symphony No. 7; an Italian terzetto, "Tremate, empi, tremate" (Op. 116, composed in 1801 [?]), sung by Mrs. Milder-Hauptmann,* Siboni,† and Weinmüller; ‡ this

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süssmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann, whom Beethoven once honored by calling him "stupid ass!" She sang as guest at many opera-houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen

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Symphony in F major; and "Wellington's Sieg, oder die Schlacht bei Vittoria" (Op. 91, composed in 1813).

The *Allgemeine Musik-Zeitung* in a review of this concert stated that the Seventh Symphony (first performed December 8, 1813) was again heartily applauded, and the Allegretto was repeated. "All were in anxious expectation to hear the new symphony (F major, 3-4), the latest product of Beethoven's muse; but this expectation *after one hearing* was not fully satisfied, and the applause which the work received was not of that enthusiastic nature by which a work that pleases universally is distinguished. In short, the symphony did not make, as the Italians say, *furore*. I am of the opinion that the cause of this was not in weaker or less artistic workmanship (for in this, as in all of Beethoven's works of this species, breathes the peculiar genius which always proves his originality), but partly in the mistake of allowing this symphony to follow the one in A major, and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby natural apathy was the result. If this symphony in future should be given *alone*, I have no doubt concerning its favorable reception."

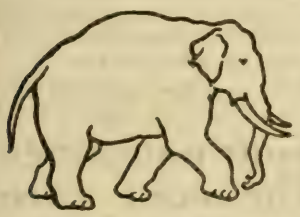
Czerny remembered that on this occasion the new Eighth Symphony did not please the audience; that Beethoven was irritated, and said: "Because it is much better" than the Seventh.

There were in the orchestra at this concert eighteen first violins, eighteen second violins, fourteen violas, twelve violoncellos, seven

and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

† Giuseppe Siboni, born January 27, 1780, at Forli, died at Copenhagen, March 29, 1839, as conductor of the opera-house and director of the Conservatory. He sang in Italian cities (his début was at Florence in 1797), at London, at Vienna (1810–14), Prague, Naples, St. Petersburg, and in 1819 he made Copenhagen his dwelling-place. He was the father of Erik Siboni (1828–92), pianist, organist, and composer, and teacher from 1864 to 1883 at the Royal Music Academy at Soro. He was born at Copenhagen and he died there. The Earl of Mount-Edgcumbe, a discriminative critic, says that he sang well, "but with a thick and tremulous voice." Parke, the oboe player and the author of the entertaining "Musical Memoirs," heard him at the King's Theatre, London, in 1807: "The voice of Siboni was not extensive, but he managed it with skill."

‡ Karl Weinmüller was born near Augsburg in 1765. He joined a company of strolling comedians, and in 1795 he obtained an engagement in a Viennese theatre. He had a beautiful bass voice of extraordinary compass, and he sang with skill. Chamber singer to the emperor and a leading member of the Court Opera House, he left the stage in 1825, and died in 1828 at Doebling. His chief parts were Thoas, Leporello, Saraстro, Figaro, and Zamoski in Cherubini's "Faniska." He also distinguished himself in church and oratorio music.



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double-basses. The audience numbered about three thousand, although Schindler spoke of five thousand.

Beethoven described the Eighth in a letter to Salomon, of London, as "a little symphony in F," to distinguish it from its predecessor, the Seventh, which he called "a great symphony in A, one of my most excellent."

We know from his speeches noted down that Beethoven originally planned an elaborate introduction to this symphony.

It is often said that the second movement, the celebrated Allegretto scherzando, is based on the theme of "a three-voice circular canon, or round, 'Ta, ta, ta, lieber Mälzel,' sung in honor of the inventor of the metronome" and many automata "at a farewell dinner given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the country." This story was first told by Schindler, who, however, did not say that the dinner was given to Beethoven alone, and did say that the dinner was in the spring of 1812. Beethoven was about to visit his brother Johann in Linz; Mälzel was going to England to produce there his automaton trumpeter, but was obliged to defer this journey. Beethoven, who among intimate friends was customarily "gay, witty, satiric, 'unbuttoned,' as he called it," improvised at this parting meal a canon, which was sung immediately by those present. The Allegretto was founded on this canon, suggested by the metronome, according to Schindler. Thayer examined this story with incredible patience ("Beethoven's Leben," Berlin, 1879, vol. iii. pp. 219–222), and he drew these conclusions: the machine that we now know as Mälzel's metronome was at first called a musical chronometer, and not till 1817 could the canon include the word "Metronom." Schindler, who was seventeen years old in 1812, heard the story from Count Brunswick, who was present at the meal, but was not in Vienna from March, 1810, till the end of February, 1813, four months after the completion of the symphony. Furthermore, in one of the conversation books (1824) Beethoven says: "I, too, am in the second movement of the Eighth Symphony—ta, ta, ta, ta—the canon on Mälzel. It was a right jolly evening when we sang this canon. Mälzel was the bass. At that time I sang the soprano. I think it was toward the end of December, 1817." Thayer says: "That Mälzel's 'ta, ta, ta' suggested the Allegretto to Beethoven, and that by a parting meal the canon on this theme was sung, are doubtless true; but it is by no means sure that the canon preceded the symphony. . . . If the canon was written before the symphony, it was not improvised at this meal; if it was then improvised,

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it was only a repetition of the Allegretto theme in canon form." However this may be, the persistent ticking of a wind instrument in sixteenth notes is heard almost throughout the movement, of which Berlioz said: "It is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain. He writes it at a single dash, and we are amazed at hearing it."

There has been much discussion concerning the pace at which the third movement, marked Tempo di minuetto, should be taken. Wagner made some interesting remarks on this subject in his "On Conducting" (I use Mr. E. Dannreuther's translation): "I have, myself, only once been present at a rehearsal of one of Beethoven's symphonies, when Mendelssohn conducted. The rehearsal took place at Berlin, and the symphony was No. 8 (in F major). . . . This incomparably bright symphony was rendered in a remarkably smooth and genial manner. Mendelssohn himself once remarked to me, with regard to conducting, that he thought most harm was done by taking a tempo too slow, and that, on the contrary, he always recommended quick tempi, as being less detrimental. Really good execution, he thought, was at all times a rare thing, but shortcomings might be disguised if care was taken that they should not appear very prominent; and the best way to do this was 'to get over the ground quickly.' . . . Beethoven, as is not uncommon with him, meant to write a true minuet in his F major Symphony. He places it between the two main Allegro movements, as a sort of complementary antithesis to an Allegro scherzando which precedes it; and, to remove any doubt as to his intention regarding the tempo, he designates it *not* as a minuetto, but as Tempo di minuetto. This novel and unconventional characterization of the two middle movements of a symphony was almost entirely overlooked. The Allegretto scherzando was taken to represent the usual Andante, the Tempo di minuetto the familiar scherzo; and, as the two movements thus interpreted seemed rather paltry, and none of the usual effects could be got out of them, our musicians came to regard the entire symphony as a sort of accidental *hors d'œuvre* of Beethoven's muse, who, after the exertions of the A major Symphony, had chosen 'to take things

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rather easily.' Accordingly, after the Allegretto scherzando, the time of which is invariably dragged somewhat, the Tempo di minuetto is universally served up as a refreshing Ländler, which passes the ear without leaving any distinct impression. Now the late Kapellmeister Reissiger, of Dresden, once conducted this symphony there, and I happened to be present at the performance, together with Mendelssohn. We talked about the dilemma just described and its proper solution, concerning which I told Mendelssohn that I believed I had convinced Reissiger, who had promised that he would take the tempo slower than usual. Mendelssohn perfectly agreed with me. We listened. The third movement began, and I was terrified on hearing precisely the old Ländler tempo; but, before I could give way to my annoyance, Mendelssohn smiled and pleasantly nodded his head, as if to say: 'Now it's all right! Bravo!' So my terror changed to astonishment. . . . Mendelssohn's indifference to this queer, artistic contretemps raised doubts in my mind whether he saw any distinction and difference in the case at all. I fancied myself standing before an abyss of superficiality, a veritable void."

Mozart wrote from Bologna in 1770: "We wish that it were in our power to introduce the German taste in minuets in Italy; minuets here last almost as long as whole symphonies." Mr. H. E. Krehbiel, in a note ("Mozart," by Friedrich Kerst, New York, 1905), adds: "There might be a valuable hint here touching the proper tempo for the minuets in Mozart's symphonies. Of late years the conductors, of the Wagnerian school more particularly, have acted on the belief that the symphonic minuets of Mozart and Haydn must be played with the stately slowness of the old dance. Mozart himself was plainly of another opinion." But the character of the minuet varied somewhat according to the country. Count Moroni characterized the dance as the true portrait of the eighteenth century. "It was, so to speak," says an anonymous writer, "the expression of that Olympic calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and marked by an elegant coolness, prudery, and modesty: The pastime was not even called 'dancing.' People spoke of it as 'tracer les chiffres d'amour.'" But it is doubtful whether Haydn's minuets were written with any thought of the court dance, and many of Mozart's suggest the necessity of a lively pace. Mr. Vernon Blackburn of the *Pall Mall Gazette* found fault with Mr. Ignaz Friedman, a pianist, for playing (February 13, 1906) a minuet by Suk: "Instead of giving it, as that inimitable form of music should be given, in a straight, direct, and classical manner, he actually at times played with tempo rubato. Now, seeing that the Minuet is essentially a dance

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form, tempo rubato should be absolutely excluded from any interpretation of it." But may there not be freedom in pace in the interpretation of music written in the form of an old dance, but without precise reference to the dance itself?

This symphony was first played in Boston at an Academy concert on December 14, 1844. The first performance in America was by the Philharmonic Society of New York on November 16, 1844; and at this same concert, led by George Loder, Mendelssohn's overture, "The Hebrides," was also performed for the first time in this country.

***

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

The first movement, Allegro vivace e con brio, F major, 3-4, opens immediately with the first theme. The first phrase is played by the full orchestra forte; wood-wind instruments and horns respond with a phrase, and then the full orchestra responds with another phrase. A subsidiary motive leads to the more melodious but cheerful second theme in D major. The first part of the movement ends in C major, and it is repeated. The working out is elaborate rather than very long, and it leads to the return of the first theme at the beginning of the third part ('cellos, double-basses, and bassoons). The theme is now treated more extensively than in the first part. There is a long coda.

II. Allegretto scherzando, B-flat major, 2-4. The characteristics of this movement have been already described. First violins play the first theme against the steady "ticking" of wind instruments, and each phrase is answered by the basses. There is a more striking second theme, F major, for violins and violas, while the wind instruments keep persistently at work, and the 'cellos and double-basses keep repeating the initial figure of the first theme as a basso ostinato. Then sighs in wind instruments introduce a conclusion theme, B-flat major, interrupted by the initial figure just mentioned and turning into a passage in thirds for clarinets and bassoons. The first part of the movement is repeated with slight changes. There is a short coda.

III. Tempo di minuetto, F major, 3-4. We have spoken of the difference of opinion concerning the proper pace of this movement: whether it should be that of an ordinary symphonic minuet, or that of a slow and pompous minuet, so that the movement should be to the second as a slow movement to a Scherzo. The trio contains a dialogue for clarinet and two horns.

IV. Allegro vivace, F major, 2-2. The finale is a rondo worked out on two themes. The drums are tuned an octave apart, and both give F instead of the tonic and dominant of the principal key. The movement ends with almost endless repetitions of the tonic chord. Sudden

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The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

changes in harmony must have startled the audience that heard the symphony in 1814.

***

The first movement of this symphony was in the original version shorter by thirty-four measures.

At first little attention was paid to the Eighth Symphony. Hanslick says, in "Aus dem Concertsaal," that the "Pastoral" Symphony was long characterized as the one in F, as though the Eighth did not exist and there could be no confusion between Nos. 6 and 8, for the former alone was worthy of Beethoven. This was true even as late as 1850. Beethoven himself had spoken of it as the "little" symphony, and so it is sometimes characterized to-day.

Leipsic was the second city to know the Eighth Symphony, which was played in the Gewandhaus, January 11, 1818.

The Philharmonic Society of London did not perform the work until May 29, 1826, although it had the music as early as 1817.

In Paris the Eighth was the last of Beethoven's to be heard. The Société des Concerts did not perform it until February 19, 1832. Fétis, hearing the symphony, wrote that in certain places the symphony was so unlike other compositions of Beethoven that it gave room for the belief that it was "written under certain conditions which are unknown to us, which alone could explain why Beethoven, after having composed some of his great works, especially the 'Eroica,' left this broad, large manner analogous to his mode of thought to put boundaries to the sweep of his genius." At the same time Fétis found admirable things in the work "in spite of the scantiness of their proportions." But Berlioz saw with a clearer vision. "Naïveté, grace, gentle joy, even if they are the principal charms of childhood, do not exclude grandeur in the form of art which reproduces them. . . . This symphony, then, seems wholly worthy of those that preceded and followed, and it is the more remarkable because it is in nowise like unto them." Wagner's admiration for the Eighth is well known.

Commentators have attempted to read a program into it. Lenz saw in the "Eroica" the "Battle of Vittoria" and the Eighth a "military trilogy." He named the finale a "poetic retreat," and characterized the obstinate triplets as "a sort of idealization of drum-rolls." Ulibischeff believed that the second movement was a satire or a musical parody on Rossini's music, which was in fashion when Beethoven wrote the Eighth Symphony. Unfortunately for Ulibischeff's hypothesis, Rossini's music was not the rage in Vienna until after 1812.

The Eighth Symphony was performed for the first time at St. Petersburg, March 27, 1846; at Moscow, April 7, 1861.

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Nocturne, Op. 27, No. 2 Etudes, Op. 25, No. 6 (in thirds) and No. 3 (F major) 2d Ballade, Op. 38 Berceuse	Chopin
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Dr. Gradus ad Parnassum Jumbo's Lullaby Serenade of the Doll The Snow is Dancing The Little Shepard Golliwogg's Cakewalk	
PIÈCE ROMANTIQUE	Moszkowsi
JEUX D'EAU (by request)	Ravel
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MOZART	Quintet in A major (Koch. Verz. 581) for Clarinet and Strings.
SCHUBERT	Quartet in G major, Op. 161.
SCHUMANN	Quartet in A minor, Op. 41, No.
SIBELIUS	Quartet, Op. 56 (new, first time).
SGAMBATI . . .	Quartet in D-flat major, Op. 17.
LEO WEINER . . .	Quartet in E-flat major, Op. 4, No. 1 (first time).
B. ZOLOTAREFF . .	Two movements from Quartet in D major, Op. 25 (first time).

Programme for first concert: Thursday Evening, October 28

I. DITTERSDORF . .	Quartet in E-flat major.
II. A. FOOTE . . .	Tema con Variazioni for String Quartet, Op. 32, A minor.
III. DEBUSSY . . .	Two movements from Quartet in G minor, Op. 10
IV BEETHOVEN . .	Quartet in C major, Op. 59, No. 3.

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Symphony Hall, Wednesday Evening, November 3, at 8

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Friday Evening, October 29, at 8.15

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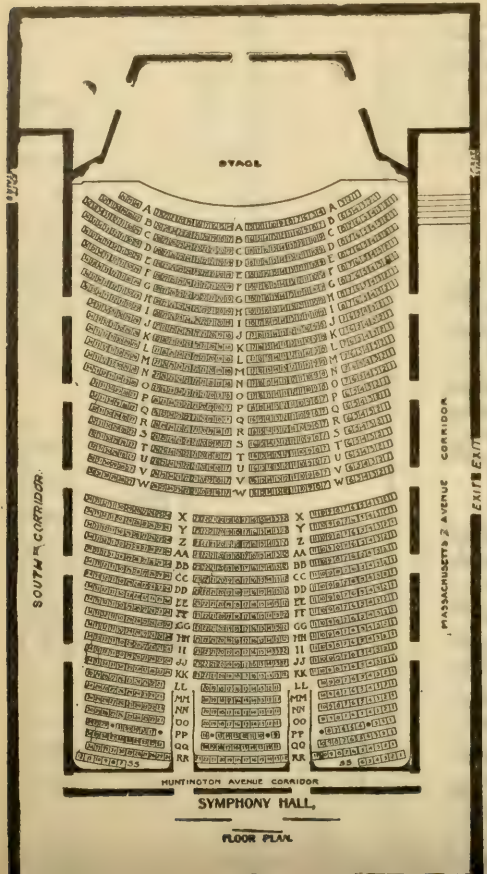
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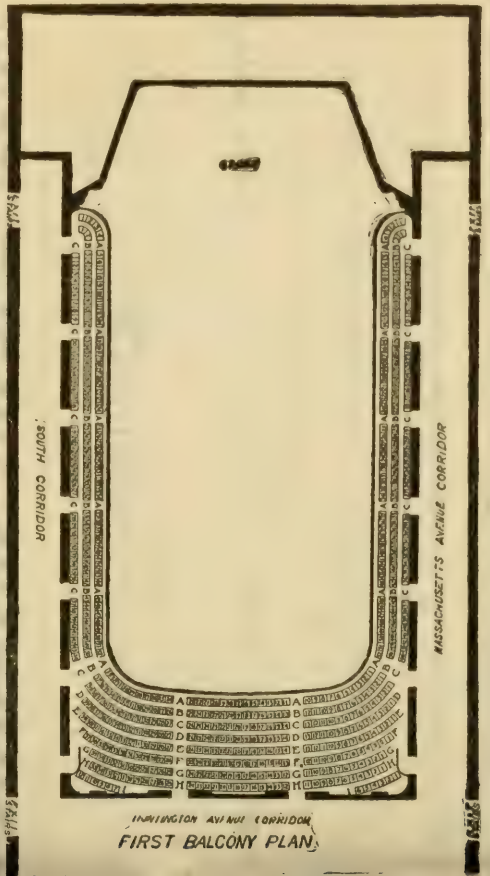
Thursday Evening, November 18, 1909

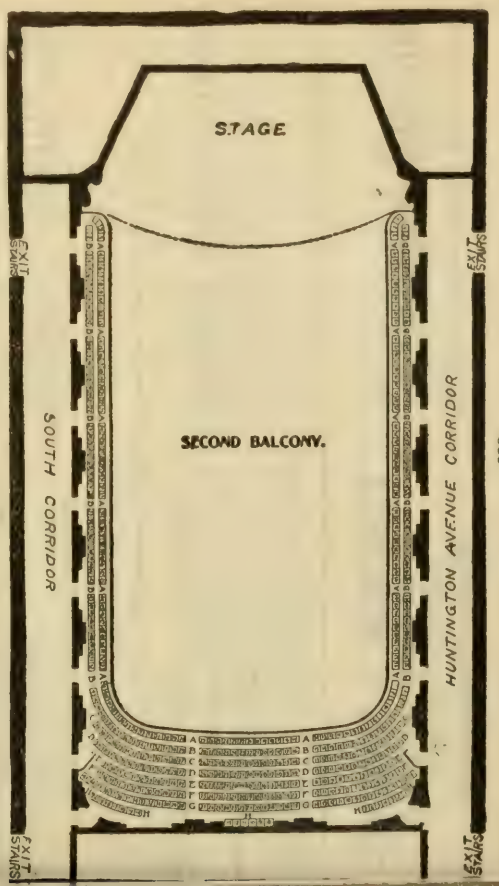
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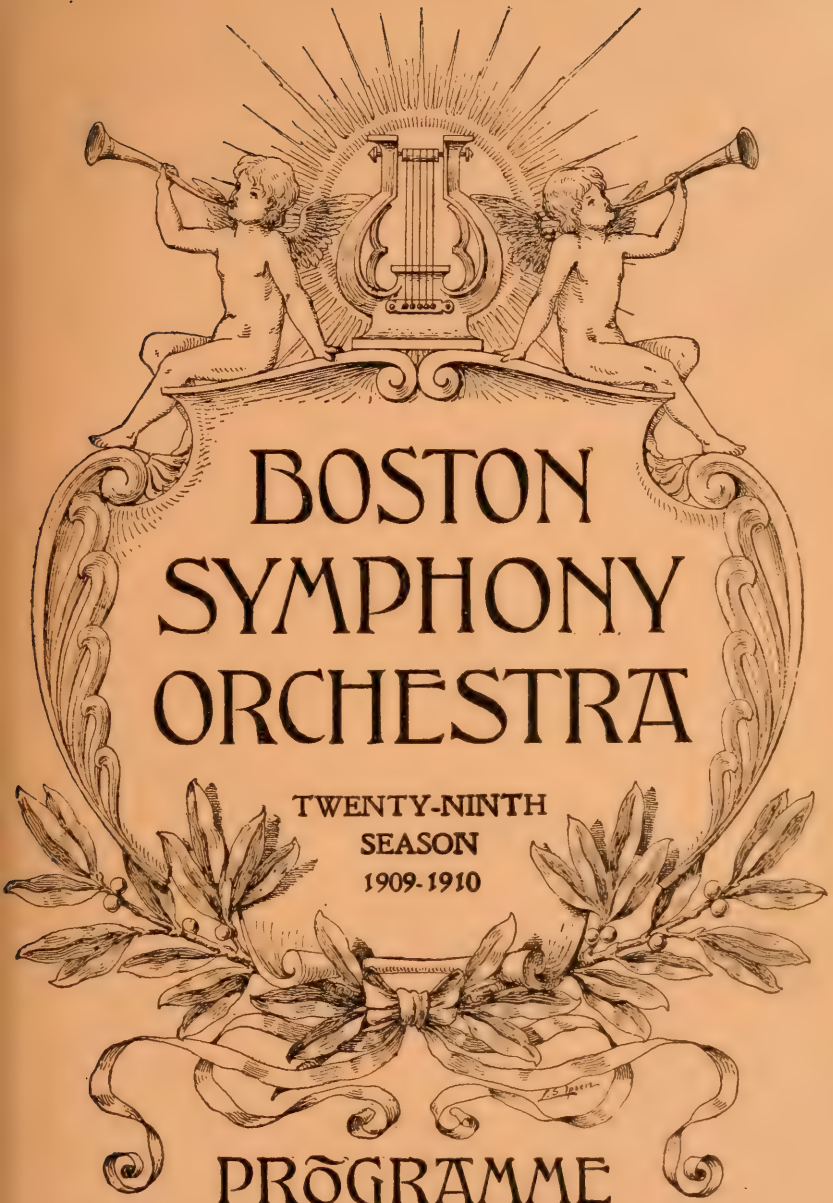
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Programme of the

Fourth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, OCTOBER 29

AT 2.30 O'CLOCK

SATURDAY EVENING, OCTOBER 30

AT 8.00 O'CLOCK

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Fourth Rehearsal and Concert

FRIDAY AFTERNOON, OCTOBER 29, at 2.30 o'clock
SATURDAY EVENING, OCTOBER 30, at 8 o'clock

PROGRAMME

Cherubini . . . . . Overture to "The Abencerrages"

Schumann . . . . . Symphony No. 2, C major, Op. 61

I. Sostenuto assai; Allegro ma non troppo.
II. Scherzo: Allegro vivace: Trio I. and Trio II.
III. Adagio espressivo.
IV. Allegro molto vivace.

Strube . . Concerto in E minor for Violoncello and Orchestra (MS.) First performance

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Overture to the Opera, "The Abencerrages," Luigi Cherubini

(Born at Florence, Italy, September 14, 1760; died in Paris, March 15, 1842.)

"Les Abencérages, ou l'Étendard de Grenade," opera in three acts, libretto by Victor Joseph Étienne de Jouy, music by Maria Luigi Zenobio Carlo Salvatore Cherubini, was performed for the first time at the Paris Opéra, April 6, 1813. The cast was as follows: Almanzor, Louis Nourrit; Alemar, Dérivis; Gonsalve de Cordoue, Lavigne; Kaled, Laforest; Noraïne, Mme. Branchu; Égilone, Miss Armand.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings. It is in classic form and it needs no explanatory notes. There is an introduction, Largo, D major, 4-4, in which a stately announcement fortissimo is answered by wood-wind instruments. The main body of the overture is an Allegro spiritoso, D major, 2-2. The first theme is of a martial character and there is a vigorous subsidiary. A chromatic transitional passage leads to the expressive second theme. These themes are developed and repeated in orthodox fashion.

The overture was performed in Boston at a concert of the Harvard Musical Association, January, 1867, and was played at least thrice at later concerts of this society. It was played at an Orchestral Union concert, March 6, 1867; at a Theodore Thomas Concert, November 20, 1875; and at concerts of the Boston Symphony Orchestra, March 3, 1888, March 30, 1907.

***

This opera met with little success. It was performed only twenty times. The orchestral parts show that the opera had been cut down to two acts, but Théodore de Lajarte, in his "Bibliothèque Musicale du Théâtre de l'Opéra," states that the opera was never performed in accordance with these parts; that the performance for which they

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were made never took place. The overture, several choruses, and the air of Gonsalve, "Pour suis tes belles destinées," the scene for Almanzor, "Suspendez à ces murs mes armes, ma bannière," and two or three other numbers were highly praised at the time.

Various reasons have been given for the failure of the opera. Some blamed the librettist; some the subject; some the composer; others gave the defeat of Napoleon in Russia and the consequent dejection of the Parisian public as the cause.

Jouy, the librettist, was an extraordinary person. Born at Jouy, near Versailles, in 1764 (according to some authorities in 1769), he died at Paris in 1846. His youth was adventurous and stormy. As a French soldier he went to Guiana, afterward to India, where he became intimate with Tippo Saib. He was imprisoned in India for an amorous intrigue, or, as some say, for an incredible act of sacrilege; he escaped, he was shipwrecked and saved; and in 1792 he rejoined the army. Denounced as a foe to the Revolution and an enemy of the people, he fled to England, and there married a niece of Lord Malmesbury. Returning to France, he served in the army as a commander, but he was arrested on the charge of corresponding with the English, and he retired in 1797. Then he busied himself as a journalist and pamphleteer, and he wrote opera librettos, vaudevilles, comedies, tragedies. His tragedy, "Tippo Saib" (1813), was founded on personal knowledge. His tragedy "Sylla" (1822) was successful through the acting of Talma. As the "Ermite," he wrote several volumes in which he portrayed the life, manners, and politics of the period. He made war on the Restoration; he was imprisoned for a too vigorous article. Louis Philippe made him conservator of the Louvre library, with lodging in the château of Saint Germain-en-Laye. In 1815 Jouy was made a member of the French Academy.

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He wrote these librettos for the Opéra: "La Vestale," music by Spontini (December 16, 1807); with d'Esménard, "Fernand Cortez," music by Spontini (November 28, 1808); "Les Bayadères," music by Catel (August 8, 1810); "Les Amazones," music by Méhul (December 17, 1811); "Les Abencérages," as already noted; "Pélage," music by Spontini (August 23, 1814); with Lefebvre, "Zirphile et Fleur de Myrte," music by Catel (June 29, 1818); with Balocchi, the arrangement "Moïse" from Rossini's "Mose en Egitto" for the Paris Opéra (March 26, 1827); "Guillaume Tell," music by Rossini (August 3, 1829).

Jouy based his libretto of "The Abencerrages" on one of the many legends told of the noble Moors who took their name from Jusuf ben Serragh, went to Spain in the eight century, and were the bitter foes of the Zegris. It is said that the love of an Abencerrage for the sister, or wife, of Boabdil brought on the massacre of the chief members of the family in the Alhambra. This story, rejected now as a fable, furnished Châteaubriand the subject of a romance, "Les Aventures du Dernier Abencerage."

The scene of Jouy's acts is the Alhambra, and the time is the first year of the reign of Ferdinand V. The talismanic standard of Grenada plays an important part.

The action of the piece was said to be cold and slow. J. D. Martine,

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in his singular but valuable book, "De la Musique Dramatique en France" (Paris, 1813), wrote in the appendix a contemporaneous opinion: "The music of 'The Abencerrages' only confirms me in my opinion concerning the quality of Mr. Cherubini's talent. The majority of the choruses and the overture (the character of which presents a happy contrast) are effective; the first air of Almanzor, his duet with Zoraïme [*sic*] in the first act, his farewell to his country, the first number for Gonsalvo [*sic*] and the songs of the Troubadours deserve praise for the melody and the expression; but there is nothing remarkable in the music for Zoraïme [*sic*] and Alemar. If the latter's air in the third act, 'Le jour de la vengeance arrive,' is not without character, how many airs of the same kind are superior to it! There can be nothing more soporific than the air in the second. As a whole, this work, of which the first act is the best, does not excite the lively sensations which spirited, inspired music produces; there is more science, more labor, than genius. Truly beautiful airs are those that a sensitive amateur retains easily, that are engraved on his memory. They have no influence on what I may call this 'readiness for impression.' He will recollect the delicious airs in 'Dido' and 'Œdipus' as well as vaudeville airs, just as the connoisseur of poetry will learn beautiful verses of tragedy with as much ease as he will a passing line."

And Martine added a malignant footnote. He first quoted an opinion contrary to his concerning "The Abencerrages": "Cherubini seems to me to have worthily sustained in this work the name that musicians have agreed to call him,—namely, the first of European composers." Martine then answered: "I should like to ask this journalist who are the musicians that have proclaimed Mr. Cherubini to be the first of European composers. Surely, not Mr. Grétry, who in his writings, where he cites with praise the majority of composers of our period,

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has not mentioned him. Assertions of this kind have no worth when they are neither published nor proved, and I do not know that Mr. Méhul has advanced one of like nature. But is there nothing suspicious in this testimony? Could Mr. Méhul give himself the first place, to which he would, however, have an incontestable right, if he had only to fear Mr. Cherubini?"

On the other hand, Mendelssohn—not, by the way, a broad-minded, sympathetic, or very intelligent judge of operatic music—wrote to Moscheles (November 30, 1837): "And how is old Cherubini? There's a matchless fellow! I have his 'Abencerrages,' and cannot sufficiently admire the sparkling fire, the clever, original phrasing, the extraordinary delicacy and refinement with which the whole is written, or feel grateful enough to the grand old man for it. Besides, it is all so free and bold and spirited." Mendelssohn was judging from the score. What he said might be true, and yet the opera as a dramatic work might be slow and dull.

***

Napoleon, who did not like Cherubini's music, was with his imperial retinue at the first performance of "The Abencerrages," and left the next day to go against the Russians and their allies.

Gustave Chouquet informs us that in the ballet Albert played the

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guitar while dancing. "Since the Court ballets this instrument had not reappeared on the opera stage." Castil-Blaze tells a story of another dancer, Antonin, who, abetted by Mme. Courtin, dancer and wife of the secretary of the Opéra, danced the scene intended for "The Abencerrages" in "Les Noces de Gamache," while Antonin played the guitar. This anticipation caused a lively row, and the ballet master was not easily pacified.

SYMPHONY IN C MAJOR, No. 2, OP. 61 . . . . ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

In October, 1844, Schumann left Leipsic, where he had lived for about fourteen years. He had given up the editorship of the *Neue Zeitschrift* in July. He had been a professor of pianoforte playing and composition at the Leipsic Conservatory from April, 1843; but he was a singularly reserved man, hardly fitted for the duties of a teacher, and he was without disciples. He was in a highly nervous condition, so that his physician said he must not hear too much music; a change of scene might do him good.

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Schumann therefore moved to Dresden. "Here," he wrote in 1844, "one can get back the old lost longing for music; there is so little to hear. This suits my condition, for I still suffer very much from my nerves, and everything affects and exhausts me directly." He lived a secluded life. He saw few, and he talked little. In the early eighties they still showed in Dresden a restaurant frequented by him, where he would sit alone hours at a time, dreaming day-dreams. He tried sea-baths. In 1846 he was exceedingly sick, mentally and bodily. "He observed that he was unable to remember the melodies that occurred to him when composing, the effort of invention fatiguing his mind to such a degree as to impair his memory." When he did work, he applied himself to contrapuntal problems.

The Symphony in C major, known as No. 2, but really the third,—for the one in D minor, first written, was withdrawn after performance, remodelled, and finally published as No. 4,—was composed in the years 1845 and 1846. Other works of those years are four fugues for pianoforte, studies and sketches for pedal piano, six fugues on the name of Bach for organ, intermezzo, rondo, and finale to "Fantasie" (published as Concerto, Op. 54), five songs by Burns for mixed chorus, four songs for mixed chorus, Op. 59, and a canon from Op. 124. The symphony was first played at the Gewandhaus, Leipsic, under Mendelssohn's direction, on November 5, 1846.* The first performance in Boston was at a concert of the Harvard Musical Association, March 1, 1866. The Philharmonic Society of New York performed it as early as January 14, 1854.

*The first part of the program included the overture, an aria, and the finale of Act II. of "Euryanthe" and the overture and finale of Act II. of "William Tell." The latter overture made such a sensation under Mendelssohn's direction that it was imperiously redemanded. The symphony, played from manuscript, pleased very few. Some went so far as to say that the demand for a second performance of Rossini's overture was a deliberate reflection on Schumann, whose symphony was yet to be heard.

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Schumann wrote from Dresden on April 2, 1849, to Otten,* a writer and conductor at Hamburg, who had brought about the performance of the symphony in that city: "I wrote the symphony in December, 1845, when I was still half-sick. It seems to me one must hear this in the music. In the Finale I first began to feel myself; and indeed I was much better after I had finished the work. Yet, as I have said, it recalls to me a dark period of my life. That, in spite of all, such tones of pain can awaken interest, shows me your sympathetic interest. Everything you say about the work also shows me how thoroughly you know music; and that my melancholy bassoon in the adagio, which I introduced in that spot with especial fondness, has not escaped your notice, gives me the greatest pleasure." In the same letter he expressed the opinion that Bach's Passion according to John was more powerful and poetic work than his Passion according to Matthew.

And yet when Jean J. H. Verhulst of the Hague (1816–91) visited Schumann in 1845, and asked him what he had written that was new and beautiful, Schumann answered he had just finished a new symphony. Verhulst asked him if he thought he had fully succeeded. Schumann then said: "Yes, indeed, I think it's a regular Jupiter."

***

There is a dominating motive, or motto, which appears more or less prominently in three of the movements. This motto is proclaimed at the very beginning, Sostenuto assai, 6-4, by horns, trumpets, alto

* George Dietrich Otten, born at Hamburg in 1806, showed a marked talent for drawing, which he studied, as well as the pianoforte and the organ; but he finally devoted himself to music, and became a pupil of Schneider at Dessau (1828–32). He taught at Hamburg, and led the concerts of the Hamburg Musik-Verein, which he founded, from 1855 to 1863. In 1883 he moved to Vevey, Switzerland.

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trombone, pianissimo, against flowing counterpoint in the strings. This motto is heard again in the finale of the following allegro, near the end of the scherzo, and in the concluding section of the finale. (It may also be said here that relationship of the several movements is further founded by a later use of other fragments of the introduction and by the appearance of the theme of the adagio in the finale.) This motto is not developed: its appearance is episodic. It is said by one of Schumann's biographers that the introduction was composed before the symphony was written, and that it was originally designed for another work. The string figure is soon given to the wood-wind instruments. There is a crescendo of emotion and an acceleration of the pace until a cadenza for the first violins brings in the allegro, ma non troppo, 3-4. The first theme of this allegro is exposed frankly and piano by full orchestra with the exception of trumpets and trombones. The rhythm is nervous, and accentuation gives the idea of constant syncopation. The second theme, if it may be called a theme, is not long in entering. The exposition of this movement, in fact, is uncommonly short. Then follows a long and elaborate development. In the climax the motto is sounded by the trumpets.

The scherzo, Allegro vivace, C major, has 2-4 two trios. The scherzo proper consists of first violin figures in sixteenth notes, rather simply

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accompanied. The first trio, in G major, 2-4, is in marked contrast. The first theme, in lively triplet rhythm, is given chiefly to wood-wind and horns; it alternates with a quieter, flowing phrase for strings. This trio is followed by a return of the scherzo. The second trio, in A minor, 2-4, is calm and melodious. The simple theme is sung at first in full harmony by strings (without double-basses) and then developed against a running contrapuntal figure. The scherzo is repeated, and, toward the close, trumpets and horns loudly sound the motto.

Mr. William Foster Apthorp has contributed an interesting personal note concerning the scherzo. "The late Otto Dresel once told me a curious fact about this trio. When, as a boy, he was studying under Mendelssohn, in Leipsic, he happened to be left alone one day in Mendelssohn's study. While mousing around there with a boy's curiosity, he espied on a desk a MS. score that was not in Mendelssohn's handwriting. It turned out to be the MS. of Schumann's C major symphony—then unknown, save to the composer and a friend or two; it had evidently been sent to Mendelssohn to look over. Dresel, much interested in his unexpected find, forthwith began to read the score, and had time to read it through and replace it where he had found it, before Mendelssohn returned. He told me that, curiously enough, the triplet theme of the first trio of the Scherzo was exposed and carried through *by the strings alone*. Yet when, some weeks later, he heard the symphony rehearsed at the Gewandhaus, this theme was played by the wood-wind and horns, just as it stands now in the published score. Dresel thought it pretty plain that Schumann transferred this theme from the strings to the wind on Mendelssohn's advice. It was not uncharacteristic of Schumann's greenness in orchestral matters at the time that he should not have thought of giving the theme to the

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wind—after the carnival of the violins in the Scherzo proper—without being prompted thereto by his friend."

The third movement, Adagio espressivo, 2-4, is the development of an extended cantilena that begins in C minor and ends in E-flat major. Violins first sing it; then the oboe takes it, and the song is more and more passionate in melancholy until it ends in the wood-wind against violin trills. This is followed by a contrapuntal episode, which to some is incongruous in this extremely romantic movement. The melodic development returns, and ends in C major.

The finale, Allegro molto vivace, C major, 2-2, opens after two or three measures of prelude with the first theme of vigorous character (full orchestra except trombones). This is lustily developed until it reaches a transitional passage, in which the violins have prominent figures. All this is in rondo form. The second theme is scored for violas, 'cellos, clarinets, and bassoons, while violins accompany with the figures mentioned. This theme recalls the opening song of the adagio. A new theme, formed from development of the recollection, long hinted at, finally appears in the wood-wind, and is itself developed into a coda of extraordinary length. Figures from the first theme of the finale are occasionally heard, but the theme itself does not appear in the coda, although there is a reminiscence of a portion of the first theme of the first movement. The motto is sounded by the brass. There is a second exultant climax, in which the introductory motive is of great importance.

This symphony, dedicated to Oscar I., King of Sweden and Norway, is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

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Mr. HEINRICH WARNKE was born at Wesselbüren, a few miles from the German Ocean, on August 30, 1871. His father was a violinist, and all his sons are musicians. Mr. Warnke began to study the pianoforte when he was six years old, and, when he was ten, his father began to give him violoncello lessons. Two years later the boy was sent to the Conservatory of Music in Hamburg, where he studied with Gowa, and it was there that he first played in public. He afterward studied at Leipsic with Julius Klengel, and made his début at the Gewandhaus. He has been associated with orchestras in Baden-Baden and Frankfurt-on-the-Main. About ten years ago Felix Weingartner invited him to be the first violoncellist of the Kain Orchestra at Munich, and he left that orchestra in 1905, to take the like position in the Boston Symphony Orchestra, as successor to Mr. Rudolf Krasselt, whom he taught. In Munich he was associated with Messrs. Rettich and Weingartner in a trio club, and he was also a member of a quartet. He first played in the United States as a soloist at a concert of the Boston Symphony Orchestra in Boston, October 28, 1905 (Dvořák's Concerto in B minor for violoncello). On January 5, 1907, he played at a Symphony Concert in Boston Volkmann's Concerto in A minor, Op. 33; on February 29, 1908, Dohnányi's Concert Piece in D major for orchestra, with violoncello obbligato, Op. 12 (first time in Boston);

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The second section is an Intermezzo of simple character.

The third section is built on a theme which is the main subject, changed rhythmically, of the first section. The character is soon dance-like, and the whole section is after the old rondo form.

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Mr. STRUBE was born at Ballenstedt, a little town in Anhalt, not far from Halberstadt. His father was town musician in his native place, and he was Gustav's first teacher. The son studied afterwards four years at the Leipsic Conservatory,—the violin under Brodsky, the pianoforte under Keckendorf, and composition under Reinecke and Jadassohn. Mr. Strube then went to Mannheim, and taught at the Conservatory. He came to the United States in 1891, and since then has been one of the first violins in the Boston Symphony Orchestra. He is also well known here as a conductor. His chief works are as follows:† Suite for violin and pianoforte; overture, "The Maid of Orleans," Op. 8, Boston Symphony Orchestra, February 16, 1895;** Symphony in C minor, Op. 11, Boston Symphony Orchestra, April 4, 1896; Violin Concerto, Op. 13, Worcester (Mass.) Festival (Mr. Kneisel, violinist), September 22, 1897,** Boston, Boston Symphony Orchestra (Mr. Kneisel, violinist), December 11, 1897;* Overture for trumpets, horns, trombones, tuba, kettledrums, Apollo Club, Boston, January 27, 1898;** Rhapsody for orchestra, Op. 17, Boston Symphony Orchestra, April 20, 1901;** Hymn to Eros, January 25, 1903,** concert in Boston for the Germanic Museum; Fantastic Overture, Op. 20, Boston Symphony Orchestra, March 12, 1904;** Prayer of Iphigenia, from Goethe's "Iphigenia in Tauris," for mezzo-soprano and orchestra, Chickering Production Concert (Miss Josephine Knight, mezzo-soprano), March 23, 1904;** String Quartet in D major, Hoffmann Quartet Concert, March 1, 1905,** March 5, 1907; symphonic poem, "Longing," for orchestra and viola solo (Mr. Ferir, viola), Boston

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Symphony Orchestra, April 22, 1905;** Concerto in F-sharp minor for violin and orchestra (Mr. T. Adamowski, violinist), Boston Symphony Orchestra, December 23, 1905,** December 29, 1906; two symphonic poems for orchestra and viola solo, "Longing," "Fantastic Dance" (Mr. Ferir, viola), March 28, 1908,** Symphony in B minor, April 3, 1909.**

In 1909 Mr. Strube was appointed associate conductor of the Worcester (Mass.) County Musical Association.

ENTR'ACTE.

MEREDITH AND MUSIC.

(By "R. T." in the *Glasgow Herald* of June 12 and 19, 1909.)

It is a fashion among inferior novelists to gush somewhat foolishly about music. Of all the arts music lends itself most readily to fine writing. By enthusiasm for the Heavenly Maid the writer seems to be trying to impress us with the superior quality of his own soul. Unfortunately for the insincere music-lover a thousand traps are gaping. In many cases he reminds us of a very common kind of amateur who can tell you with upturned eye how he is ravished by concord of sweet sounds, but who will allow a shower of rain to come between him and the finest music ever composed. We may know insincerity by its genius for saying the wrong thing. There is nothing more distressing than pumped-up enthusiasm, and in art matters fiction is full of it. Even where the author has not penetrated deeply into music's secrets, however, there may be a genuine sensitiveness to music on its more obviously emotional side. The writer in this

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case is safe so long as he keeps to generalities. When he passes from the general to the particular he may easily destroy our illusion. D'Annunzio has somewhere in his novels an old gentleman with a terrible past who retires with his violin to a holy of holies in his castle and communes with heaven on the wings of music. We are suitably impressed until we learn that the medium of the player is Mendelssohn's "Lieder ohne Worte"! A sorrow-stricken soul mounting heavenwards on "The Spring Song" or "The Bees' Wedding" is really too much! Yet D'Annunzio has a feeling for music; one recalls a highly colored but quite sympathetic description of the prelude to "Tristan and Isolde." The adventures of novelists in music, however, would require a series of articles to themselves. Some of the best writers have said strange things in their day.

Among the few novelists who treat music with real insight a very high place must be given to George Meredith.* Meredith had a wide, if not the widest knowledge of musical composition; he loved music truly, and, as he was sincere in all his utterances, all he wrote on music rings true. From his thousand suggestive figures one or two might be selected in which music is cleverly used, and even technical knowledge is put to good use. "Fiddling harmonics on the strings of sensualism" aptly describes a kind of indulgence that people seldom

* George Meredith died May 18, 1909.

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care to trace to a root note. There is the music of children's voices in: "Crossjay's voice ran up and down a diatonic scale with here and there a query in semitone and a laugh on a ringing note." Dr. Shrapnel's humorous sermon on organ and orchestra, with the former for monarchy and the latter for republic, is too long for quotation, but readers of "Beauchamp's Career" will probably know it well.

Where dealing with music more directly Meredith has many happy sayings. When Arabella Pole asks Emilia how she can find pleasure in wasting her voice and great capabilities on poor people, the latter answers: "This poor man? But he loves music; he really knows the good from the bad. He never looks proud but when I sing to him." This last sentence is at once an answer to those who say that music is non-moral and a plea for popular concerts. Meredith, like all music-lovers, has had the exasperating experience of trying to recall a lost tune: "Do you know what it is to pursue the sylph, and touch her flying skirts, think you have caught her, and are sure of her—that she is yours, the rapturous evanescent darling! when some well-meaning, earthly wretch interposes and trips you, and off she flies and leaves you floundering? A lovely melody nearly grasped and lost in this fashion tries the temper. Apollo chasing Daphne could have been barely polite to the wood nymphs in his path, and Mr. Pericles was rude to the daughters of his host." This from "One of our Conquerors" might be a description of an immensely popular violinist: "A dark little creature a Lifeguardsman could hold in his outstretched hand for the fifteen minutes of the performance; but he fills the hall and thrills the heart, wafts you to heaven; and does it as though he were conversing with his Andalusian lady-love in easy whispers about their mutual passion for Spanish chocolate all the while." Some of the smaller musical characters are perfectly sketched

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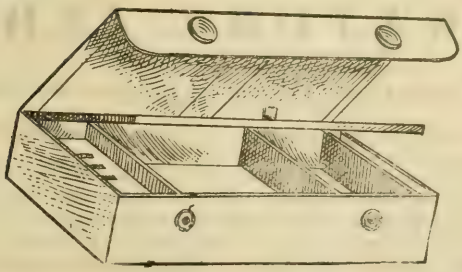
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in a line or two. There is old Belloni, with his ludicrously imperfect English ("Ho! you have de cheeks to tell me!"), who, according to his daughter, "can bring out notes that are more like honey—if you can fancy a thread of honey drawn through your heart as if it would never end!" In "One of our Conquerors" a word or two shows us the solemn Mr. Stuart Rem, who objected to secular music on a Sunday: "It was not what he said, papa; it was his look. His duty compelled him, though he loves music. He had the look of a Patriarch putting his handmaiden away into the desert." When Meredith touches great musicians, he is always illuminating. We are not told that it was Chopin that Diana had been listening to, but we can make no mistake when we read with Lady Dunstane:—

"A new pianist playing his own pieces [at Lady Singleby's concert] has given me exquisite pleasure and set me composing songs—not to his music, which could be rendered only by sylphs moving to 'soft recorders' in the humor of wildness, languor, bewitching caprices, giving a new sense to melody. How I wish you had been with me to hear him! It was the most Æolian thing ever caught from the night breeze by the soul of a poet!"

Or there is in "Sandra Belloni" this great thing on Beethoven:—

"I have seen his picture in shop windows: the wind seemed in his



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hair, and he seemed to hear with his eyes; his forehead frowning, so!"

Meredith belonged to the palmy days of Italian opera, and probably his sympathies were largely with the old melodic school. It may be the effect of Beethoven on Sandra was at first something like the effect of the composer on himself. Of course Sandra was an Italian patriot at the time when Italy was under the Austrian yoke, and all that suggested Vienna was hateful to her. Yet she could not get away from Beethoven. The words quoted above are hers. Here are a couple of striking passages in which she describes her struggle against Beethoven's influence:—

"He also did something which I don't know yet whether I can thank him for. He made me know the music of the great German. I used to listen: I could not believe such music could come fron a German. He followed me about telling me I was his slave. For some time I could not sleep. I laughed at myself for composing. He was not an Austrian; but when he was alive he lived in Vienna, the capital of Austria. He ate Austrian bread, and why God gave him such a soul of music I never can think! . . .

"Don't you know that dreadful man I told you about, who's like a black angel to me, because there is no music like his? and he's a German! I told you how I first dreamed about him, and then reg-

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He has the distinction of being a member of the famous Royal Academy of St. Cecilia in Rome. His compositions include masses, songs, collections of sacred music, and *The Art of Vocalization*, a most valuable educational work for singers.

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ularly every night, after talking with my father about Italy and his black-yellow Tedeschi, this man came over my pillow and made me call him Master, Master. And he is. He seems as if he were the master of my soul, mocking me, making me worship him in spite of my hate. I came here thinking only of you. I heard the water like a great symphony. I fell into dreaming of my music. That's when I am at his mercy. There's no one like him. I must detest music to get free from him. How can I? He is like the God of music."

In "Beauchamp's Career" there is a reference to Beethoven that is a trifle unfortunate. Beauchamp, recovering from a dangerous attack of fever, has learned of the Earl's apology to Dr. Shrapnel, and feels that only the greater things in art can adequately express his feelings. He rejects with scorn Miss Denham's suggestion of waltzes; and then the lady plays to him the Ninth Symphony! As we learn earlier in the book that Beauchamp was not at all musical, we are able in a measure to imagine the effect on the sick man of this stupendous work tinkled on a cottage piano. The present writer many years ago pointed out to Meredith poor Beauchamp's plight, and in a later edition the author added that Miss Denham "made her selections." But one is not sure that things are greatly helped. Meredith evidently felt that something big was wanted, and his recollections of the Ninth Symphony may have been vague. Or it may be there is some significance in the fact that Miss Denham "smiled" before she "turned over some leaves and struck the opening notes." Perhaps, after all, a gentle, ironic smile from the lady explains everything. It is as well, however, that the joke is not now carried beyond "selections."

"One of our Conquerors" is the most painful in matter as well as the most involved in style of Meredith's novels. There is something almost cruel in the irony of the title and the name of the chief char-

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acter. The story is of a would-be conqueror who was pitiably crushed, of a Victor who lost not only his cause, but his reason. Nataly is one of the most pathetic of heroines. There are gay scenes in the book, but Meredith has only to show them to us through her eyes and they serve only to deepen the tragedy. We never really get away from the skeleton at the feast. In such a tale music would seem to have little place; yet music runs through it from first to last. It was music that helped to bring the unfortunate couple together, and perhaps it is only fair that music should be to them a distraction and a consolation.

Some of the principal characters in "One of our Conquerors" are very lightly sketched on their musical side. Music, of course, is merely incidental to the story. There is Colney Durance who took to his music "like an angry little boy to his barley-sugar, with a growl and a grunt"; or the shy Dudley Sowerby who under the influence of music was at home with fair ladies' eyes; Meredith recognizes that if music were the only language there would be no need for stammering lovers. We are told how Nataly sings, but we always think of her, even in her musical performances, as of sad, preoccupied mind. The musical portrait of Victor, however, may be said to be full length. "An Apollo brilliancy in energetic pursuit of the nymph of sweet sound" gives us a glimpse of him in miniature. His performances suggest vitality and passion, even if they do not suggest depth. He was catholic in his tastes—"a happy listener, whether to the babble of 'dear old Corelli' or to the majesty of the rattling heavens and swaying forests of Beethoven." Victor's air of listening had nothing of British stolidity—"it had a look of disembodiment; the sparkle conjured from the deeps, and the life in the sparkle, as of a soul at holiday. Eyes had been given this man to spy the pleasures and reveal the joy of his pasture on them: gateways to the sunny within, issues of all the outer Edens." Those who would like to have Victor's musical creed with a considerable length of detail may be referred to a

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conversation with Fenellan in the chapter entitled "The Latest of Mrs. Burman."

Antonio Pericles is something unique in fiction. To Meredith's non-musical readers he may seem burlesque, but the author tells us how Sandra understood him and instinctively recognized his worth, and those who feel like Sandra will understand him, too. Pericles is the musician who worships the human voice. "To me an opera—it is music. I know no more," would not have pleased Wagner, but it is the view of a familiar type of musician. Pericles runs through "Sandra Belloni" and "Vittoria" like a kind of frantic god of the "bel canto." When speaking through him, Meredith never makes a mistake. On the night of the great opera performance in "Vittoria," others may discuss the heroine's technique, but, when Pericles says that her notes are as safe and firm as the footing of the angels up and down Jacob's ladder, we feel that it is the last word. Pericles, of course, is badly treated. A love affair spoils his plans in "Sandra Belloni," and in "Vittoria" war and bloodshed throw music into the background. No wonder the poor man is in a perpetual state of excitement. Here he is before the love-stricken Sandra:—

"I shall not mind zis; not when you are trained. It is good, zen, and you have fire from it. But now! little fool, I say, it is too airly—too airly! How shall you learn—eh? with your brain upon a man?

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And your voice, little fool, a thing of caprice, zat comes and goes as he will, not you will. Hein? like a barrel-organ, which he turns ze handle.—Mon Dieu! Why did I leave her?' Mr. Pericles struck his brow with his wrist, clutching at the long, thin slice of hair that did greasy duty for the departed crop on his poll. 'Did I not know it was a woman? And you are what you say, in lofe? . . . You have your eye on a man. And I know him zat man! When he is tired of you—whiff, away you go, a puff of smoke! And you zat I should make a Queen of Opéra! A Queen? You shall have more rule zan twenty Queens—forty! See' (Mr. Pericles made his hand go like an aspen leaf from his uplifted wrist); 'so you shall set ze hearts of sossands! To dream of you, to adore you! and flowers, flowers everywhere, on your head, at your feet. You choose your lofer from ze world. A husband, if it is your taste. Bose, if you please. Zen, I say, you shall, you shall lofe a man. Let him tease and sting—Ah! it will be magnifique: Aha! ze voice will sharpen, go deep; yeas! to be a tale of blood. Lofe till you could stab yourself:—Brava! But now? Little fool, I say!'"

Sandra Belloni is one of the greatest of Meredith's heroines, great as a woman and great as an artist. One hears plenty of the faults of the artistic temperament, but Sandra shows how healthy it may be and how deep may be its intuitions. Musicians are too prone to believe that in pre-Wagnerian days singing was merely a soulless exhibition of vocal gymnastics. Our grandfathers knew just as well as we do the difference between the soulful and the soulless. Perhaps, indeed, the soulless got less mercy from them than they get to-day. Here you have Pericles on one of Sandra's rivals: "Cold as ice! not a flaw. She is a lantern with no light in it—crystal if you like. Hark now at Irma, the stork-neck. Aïe! what a long way it is from your

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throat to your head, Mademoiselle Irma! You were reared upon lemons." Here again is Meredith speaking in his own person: "This is what a great voice does for us. It rarely astonishes our ears. It illumines our souls, as you see the lightning make the unintelligible, craving darkness leap into long mountain ridges, and twisting vales, and spires of cities, and inner recesses of light within light, rose-like, toward a central core of violet heat." There are many passages descriptive of Sandra's singing, but perhaps enough has been said about the lady already. I may quote, however, a short extract from the chapter telling of the expedition of the Poles and their friends at the beginning of the earlier novel:—

"And sure enough that was the voice of the woods cleaving the night air, not distant. A sleepy fire of early moonlight hung through the dusky fir-branches. The voice had the woods to itself, and seemed to fill them and soar over them, it was so full and rich, so light and sweet. And now to add to the marvel they heard a harp accompaniment, the strings being faintly touched, but with firm fingers. A woman's voice: one that could be no dispute. Tell me, what opens heaven more flamingly to heart and mind than the voice of a woman, pouring clear accordant notes to the blue night sky, that grows light blue to the moon? There was no flourish in her singing. All the notes were firm and rounded and sovereignly distinct. She seemed to have caught the ear of night, and sang confident of her charm. It was a grand old Italian air, requiring severity of tone and power. Now into great mournful hollows the voice sank steadfastly. One soft sweep of the strings succeeded a deep final note, and the hearers breathed freely."

I have not left myself much space for the music of the people. Meredith, needless to say, was not one of the superior persons who would make musical art the peculiar possession of a peculiar people. Music



for him was the expression of something elemental. The rustics of the novels, however, are treated for the most part humorously, and their music is mostly associated with conviviality. The great dinner in "Evan Harrington" ("the nuptials of beef and beer") would not be complete without song; when the pipes are charged, celestial harmony is invoked through the slowly curling clouds. Jim's favorite tune was "a kind of Giles Scroggins, native British, beer-begotten air," full of "lumping fun and leg-for-leg jollity." We can imagine the character of the tune without any difficulty, and also the face of Jim as he listened to it and "smeared his mouth and grinned, as one who sees his love dragged into public view and is not the man to be ashamed of her, though he hopes you will hardly put him to the trial."

Recent writers on music have been impressing on us the fact that the springs of music are in rhythm, that a feeling for rhythm created alike the folk-song and the greatest masterpieces of musical art. Here is Meredith on what one might call the humanity of the drum:—

"There is no instrument whose sound proclaims such vast internal satisfaction as the drum. I know not whether it be that the sense we have of the corpulency of this instrument predisposes us to imagine it supremely content, as when an alderman is heard snoring the world is assured that it listens to the voice of its own exceeding gratulation. A light heart in a fat body ravishes not only the world, but the philosopher. If monotonous, the one note of the drum is very correct. Like the speaking of great Nature, what it means is implied by the measure. When the drum beats to the measure of a common human pulsation, it has a conquering power, inspiring us neither to dance nor to trail the members, but to march as life does, regularly in hearty good order, and with a not exhaustive jollity. It is a sacred instrument."

Whatever one may think of music in its modern developments, one can say for it that by linking itself to literature it tends to broaden the culture of the musician and make him see his art not as an isolated fact, but as something related closely to life and human nature. Music of course does not require a "program" to relate it to life. But in the past one has heard too much of music as merely a pleasant gratification of the senses. The musician, like Meredith, who is also a great literary artist, interprets for his brother musician his own sensations, and haply leads him to a wider appreciation of his art. Meredith, too, is no sentimentalist, no "fiddler of harmonics on the strings of sensualism." He recognizes music's powerful appeal to the emotions, but he would have us look at it as something healthy and sane, as an authentic voice of the great Mother Nature of whom he was so ardent an apostle and interpreter.

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THE INDEFINITE DEBUSSY.

(By "R. T." in the *Glasgow Herald*, July 24, 1909.)

The chief characteristic of perfect art is that it satisfies perfectly. We seem to be brought before an inspired solution of life. Life is the million scattered parts of a puzzle; the artist gives us a glimpse of their harmonious relation. Art in its last analysis is truth. The state of satisfaction that comes to us from great art is one of feeling. The intellect plays a part in it, but the feeling is strong and definite before the mind runs consciously to analysis. The artist seems to speak to something in the depths. Our first impression—that is to say if we are rightly attuned—is that the work is inevitable, that nothing can be added to it or taken from it without doing it irreparable injury.

The musician, like every other kind of artist, has this perfect satisfaction in the best things of his art, but perhaps he has more difficulty than the others in convincing sceptics. Tolstoï makes one of his characters say that it is absurd to claim for music that it elevates the soul. Great music, it seems, causes only irritation, because it never ends in anything. The hearer is senselessly thrown into a certain mood without knowing what circumstances brought the mood about. Tolstoï's quarrel with Beethoven is that he does not say definitely what his music means. Now, to say that art is indefinite is to say that it is incomplete. But here I must make haste to explain what I mean by "indefinite." Some people are always asking more from music than it is capable of giving. Every medium has its limitations, and can speak only within these limitations. Considering the emotional stimulus of music, poetic rhapsody running to highly colored figures of speech is inevitable; but one is afraid it has done not a little to raise

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false conceptions about the "meaning" of music. Unmusical and half-musical people hear that music "means" this or that, and they feel called on to search for the significance of musical composition where it is not to be found. They are not slow to notice, too, that if the "meaning" is not attached to the piece of music, no two musicians can arrive at the same opinion regarding it. The fanciful and widely differing meanings given to music by poets and novelists and the "programs" of romantic composers seem to have convinced the sceptic that music is essentially indefinite.

Now, great music is perhaps the most definite thing in the world. People, it is true, go to concerts and come back each with a different story. To the sceptic it may appear that none has got a clear impression. Where the sceptic makes the mistake, however, is in thinking of language as a perfect instrument of expression. Things that cannot be described in words are not therefore indefinite. The perfume of a rose, for example, is definite enough. Yet a man born without the sense of smell might read all the known literature on roses without being able to realize it. The only way to know the perfume of the rose is through the sense to which it appeals. Similarly, a man without the sense of taste would be no wiser after a course of lectures on the flavor of strawberries—to take a seasonable example. No clear impression could be conveyed, because the impression is one that cannot be conveyed in words. There are countless definite things that cannot be described. The stronger their effect, too, the more varied and seemingly conflicting the attempted descriptions of them will be. Music

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sets up an emotional ferment, out of which widely differing ideas are born. The result may be poetry, as Keats suggests in

> "The while let music wander round my ears,
> And, as it reaches each delicious ending,
> Let me write down a line of glorious tone."

"Program" music is a reversal of the natural process, and may be said to be peculiarly suited to people deficient in imagination.

The unmusical man, if he takes a curious interest in music, very often favors "program" music. And the reason is not far to seek. If the music says nothing to him, the "program" does. He thinks of the "program," therefore, as making music more human, connecting it with life, giving it a definite message to men. As a matter of fact, however, the "program" is never the essential thing (I mean by "program," of course, the official literary explanation). The "program" does not interpret the music. It is the music that lends something of itself to color and emotionalizes the "program." Music is the universal native; it is never the foreigner with the literary person for interpreter.

This pathetic call for a meaning for music might be shown to be ridiculous by a dozen analogies. A harmonious color scheme in a picture speaks definitely to the artist, and gives him a feeling of satisfaction that is quite complete in itself. Could you imagine a man, even if he had no sense of color, doubting the reality of this satisfaction, and saying that if you gave him a landscape that was also a history of the amours of Mary Queen of Scots, then he would talk to you! Or could you imagine a man who could see nothing in a statue of a warrior, unless the accoutrements were labelled "justice," "love," "truth," etc., and the work of art made into a sermon? These men would leave out the real spiritual element in the thing they are consider-

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ing, the element by which it exists as art, the element that, in the case of the statue, makes it living art instead of dead clay. This desire for a "program" arises in most cases from a lack of power to grasp the thing presented in its essentials. The man who calls loudest for a "program" is the very man whom a "program" could not help. The theory of the definiteness and self-sufficiency of music is quite consistent with a theory of program music. Indeed, a right theory of program music is not possible until it is recognised.

Not only is music as definite as are literature and painting, but its definiteness is so great that when brought into touch with the other arts it tends to absorb them altogether. This is what Wagner meant when he called music the redemptive art. Music can give even to bad verse something of its own emotional strength. But Wagner was only half right. Music redeems only when it is great in itself. Bad music kills everything with which it is brought into contact. I can recall a setting of Keats's "Ode to a Nightingale" that gave its audience a half-hour's undiluted misery. The vexed question of music-drama has again been forced on us through the recent performance at Covent Garden of Debussy's "Pelléas et Mélisande." In a sense the whole difficulty arises from the aggressive individuality of music. There was a time before music became an art that it was indefinite in form if not in effect. In the early days of Italian opera music was allowed full sway. The librettist was under the thumb of the composer. The drama, if it could be said to exist at all, was cut and twisted to suit the music. The wretched quality of the verse was hardly noticed because the word was there only as insignificant slave of the note. Gluck got rid of some of the more glaring anomalies; the drama was not set quite free, but it helped to determine the shape of the music. Then Wagner announced as a great discovery the error of opera—that a means of expression (music) had been made the end, while the end of expression (the drama) had been made a means; and his works were ostensibly intended to put matters straight. We are all, however, agreed now that it is Wagner the musician who counts. Who would sit twice through "The Ring" if it were not for its music? The music in itself takes up almost all our attention, although, naturally, we recognize its appropriateness to the dramatic situations. Melody is



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music's most definite feature, and the attempt was made to soften that by avoiding cadence, by the dovetailing of parts, by symphonic treatment, by keeping the singers at declamation and transferring the bulk of the musical interest to the orchestra. In spite of it all the effect was still nine-tenths musical. We came from the opera-house with the music, and thought only incidentally of the drama. Strauss attempts to follow the drama still more closely, yet his giant orchestra with its amazing effects really dominates everything.

And now we have Debussy, who would save the drama at all costs, and feels that it is to be done only by destroying the old-fashioned definiteness of music. With Debussy one can hardly talk now of melody or keys. Chord melts into chord, the drama is bathed in an atmosphere of sound. "Pelléas et Mélisande" is an extraordinary *tour de force*. Yet it is safe to say that when curiosity has died down its success will depend on how much it interests us as music. The history of opera is an attempt to put music in its place, and the discovery that it can never have other than the first place. Opera is a compromise, and a compromise that must always leave music the chief factor. Music may be made more and more expressive, more capable of reflecting and coloring drama, but it has a life of its own, and unless that is respected music-drama cannot possibly progress. The ideals of the new music-drama suggest dangerously those of the old-fashioned melodrama, in which the orchestra softly simmers and fizzles in blood-curdling fashion while the heroine dies in the snow or the hero swears a terrible oath under the blasted oak. It needs a man of undoubted genius like Debussy and a Maeterlinck for librettist to make the methods of "Pelléas et Mélisande" even plausible. It may be that when people get to know Debussy better they will find his music perfectly definite in effect, only further removed from possibility of description than the other. If that be so, it will speak of its own life as well as of the life of the drama, and in so doing will tend once more to keep the drama in a secondary place. Perfect fusion seems impossible, if the music is to be great and living.

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(Born at Munich, June 11, 1864; now living at Charlottenburg, Berlin.)

"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise—in Rondoform—für grosses Orchester gesetzt, von Richard Strauss," was produced at a Gürzenich concert at Cologne, November 5, 1895.

It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra, February 22, 1896. It was performed in Boston again by the same orchestra, November 25, 1899, January 6, 1906, and January 25, 1908, and by the Philadelphia Orchestra in Symphony Hall, Richard Strauss conductor, March 7, 1904.

There has been dispute concerning the proper translation of the phrase, "nach alter Schelmenweise," in the title. Some, and Mr. Apthorp is one of them, translate it "after an old rogue's tune." Others will not have this at all, and prefer "after the old,—or old-fashioned,—roguish manner," or, as Mr. Krehbiel suggests, "in the style of old-time waggery," and this view is in all probability the sounder. It is hard to twist "Schelmenweise" into "rogue's tune." "Schelmenstück," for instance, is "a knavish trick," "a piece of roguery"; and, as Mr. Krehbiel well says: "The reference [*Schelmenweise*] goes, not to the thematic form of the phrase, but to its structure. This is indi-

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cated, not only by the grammatical form of the phrase but also by the parenthetical explanation: 'in Rondo form.' What connection exists between roguishness, or waggishness, and the rondo form it might be difficult to explain. The roguish wag in this case is Richard Strauss himself, who, besides putting the puzzle into his title, refused to provide the composition with even the smallest explanatory note which might have given a clue to its contents." It seems to us that the puzzle in the title is largely imaginary. There is no need of attributing any intimate connection between "roguish manner" and "rondo form."

When Dr. Franz Wüllner, who conducted the first performance at Cologne, asked the composer for an explanatory program of the "poetical intent" of the piece, Strauss replied: "It is impossible for me to furnish a program to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss indicated in notation three motives,—the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

Till (or Tyll) Eulenspiegel is the hero of an old *Volksbuch* of the fifteenth century attributed to Dr. Thomas Murner (1475–1530). Till is supposed to be a wandering mechanic of Brunswick, who plays

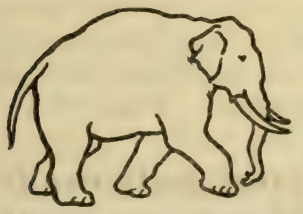
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all sorts of tricks, practical jokes,—some of them exceedingly coarse,—on everybody, and he always comes out ahead. In the book, Till (or Till Owlglass, as he is known in the English translation) goes to the gallows, but he escapes through an exercise of his ready wit, and dies peacefully in bed, playing a sad joke on his heirs, and refusing to lie still and snug in his grave. Strauss kills him on the scaffold. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a monkey or an owl recognizes his ugliness in looking into a mirror."

Certain German critics were not satisfied with Strauss's meagre clew, and they at once began to evolve labored analyses. One of these programs, the one prepared by Mr. Wilhelm Klatte, was published in the *Allgemeine Musik-Zeitung* of November 8, 1895, and as it has been published frequently in program-books in Germany and England, and in some cases with Strauss's apparent sanction, it is now published for the first time in a program-book of these concerts. The translation is, for the most part, by Mr. C. A. Barry:—

A strong sense of German folk-feeling (*des Volksthümlichen*) pervades the whole work; the source from which the tone-poet drew his inspiration is clearly indicated in the introductory bars: Gemächlich (Andante commodo), F major, 4-8. To some extent this stands for the "once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poetry, but in a more sturdy fashion, is at once made apparent by a characteristic bassoon figure which breaks in sforzato upon the piano of the strings. Of equal importance for the development of the piece is the immediately following humorous horn theme (F major, 6-8). Beginning quietly and gradually becoming more lively, it is at first heard against a tremolo of the "divided" violins and then again in the tempo primo,



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Sehr lebhaft (Vivace). This theme, or at least the kernel of it, is taken up in turn by oboes, clarinets, violas, 'cellos, and bassoons, and is finally brought by the full orchestra, except trumpets and trombones, after a few bars crescendo, to a dominant half-close fortissimo in C. The thematic material, according to the main point, has now been fixed upon; the *milieu* is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, far rather, before our ears.

Here he is (clarinet phrase followed by chord for wind instruments). He wanders through the land as a thorough-going adventurer. His clothes are tattered and torn: a queer, fragmentary version of the Eulenspiegel motive resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant tutti, in which it again asserts itself, first in the flutes, and then finally merges into a softly murmuring and extended tremulo for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flute, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market-day; the women sit at their stalls and prattle (flutes, oboes, and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three measures, from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd. Clink, clash, clatter! A confused sound of broken pots and pans, and the market-women are put to flight! In haste the rascal rides away (as is admirably illustrated by a fortissimo passage for the trombones) and secures a safe retreat.

This was his first merry prank; a second follows immediately: Gemächlich (Andante commodo), F major, 2-4. Eulenspiegel has put on the vestments of a priest, and assumes a very unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. A figure played

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by muted violins, horns, and trumpets makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off (solo violin, glissando).

Again the Eulenspiegel theme is brought forward in the previous lively tempo, 6-8, but is now subtly metamorphosed and chivalrously colored. Eulenspiegel has become a Don Juan, and he waylays pretty women. And one has bewitched him: Eulenspiegel is in love! Hear how now, glowing with love, the violins, clarinets, and flutes sing. But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightingly? Is he not a splendid fellow? Vengeance on the whole human race! He gives vent to his rage (in a fortissimo of horns in unison, followed by a pause), and strange personages suddenly draw near ('cellos). A troop of honest, worthy Philistines! In an instant all his anger is forgotten. But it is still his chief joy to make fun of these lords and protectors of blameless decorum, to mock them, as is apparent from the lively and accentuated fragments of the theme, sounded at the beginning by the horn, which are now heard first from horns, violins, 'cellos, and then from trumpets, oboes, and flutes. Now that Eulenspiegel has had his joke, he goes away and leaves the professors and doctors behind in thoughtful meditation. Fragments of the typical theme of the Philistines are here treated canonically. The wood-wind, violins, and trumpets suddenly project the Eulenspiegel theme into their profound philosophy. It is as though the transcendent rogue were making faces at the bigwigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode (A-flat) in a hopping, 2-4 rhythm, which, similarly with the first entrance of the Hypocrisy theme previously used, is followed by phantom-like tones from the wood-wind and strings and then from trombones and horns. Has our rogue still no foreboding?

Interwoven with the very first theme, indicated lightly by trumpets and English horn, a figure is developed from the second introductory

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and fundamental theme. It is first taken up by the clarinets; it seems to express the fact that the arch-villain has again got the upper hand of Eulenspiegel, who has fallen into his old manner of life. If we take a formal view, we have now reached the repetition of the chief theme. A merry jester, a born liar, Eulenspiegel goes wherever he can succeed with a hoax. His insolence knows no bounds. Alas! there is a sudden jolt to his wanton humor. The drum rolls a hollow roll; the jailer drags the rascally prisoner into the criminal court. The verdict "guilty" is thundered against the brazen-faced knave. The Eulenspiegel theme replies calmly to the threatening chords of wind and lower strings. Eulenspiegel lies. Again the threatening tones resound; but Eulenspiegel does not confess his guilt. On the contrary, he lies for the third time. His jig is up. Fear seizes him. The Hypocrisy motive is sounded piteously; the fatal moment draws near; his hour has struck! The descending leap of a minor seventh in bassoons, horns, trombones, tuba, betokens his death. He has danced in air. A last struggle (flutes), and his soul takes flight.

After sad, tremulous pizzicati of the strings the epilogue begins. At first it is almost identical with the introductory measures, which are repeated in full; then the most essential parts of the second and third chief-theme passages appear, and finally merge into the soft chord of the sixth on A-flat, while wood-wind and violins sustain. Eulenspiegel has become a legendary character. The people tell their tales about him: "Once upon a time . . . " But that he was a merry rogue and a real devil of a fellow seems to be expressed by the final eight measures, full orchestra, fortissimo.

***

Such is Mr. Wilhelm Klatte's explanation of the poetic contents of Strauss's rondo, and though the composer may smile in his sleeve and whisper to himself, "Not a bit like it!" he has never publicly contradicted Mr. Klatte.

***

The rondo, dedicated to Dr. Arthur Seidl, is scored for one piccolo, three flutes, three oboes, one English horn, one small clarinet in D, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

***

These musical works have been founded on the pranks of Till:—

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Kotzebue); Rungenhagen (about 1815); Ad. Müller (Vienna, about 1825).

"Eulenspiegel," musical comedy in two acts, music by Cyrill Kistler (Würzburg, 1889).

"Till Eulenspiegel," opera in two acts and an epilogue, by E. von Reznicek (Karlsruhe, January 12, 1902). Mrs. Mottl, Gertrudis; Bussard, Eulenspiegel; Felix Mottl, conductor. The three sections are entitled "Youthful Pranks," "How Eulenspiegel went a-wooing," "Till Eulenspiegel's Death." In the libretto Eulenspiegel, after his fun, after his heroic deeds in leading a revolt of peasants against rapacious knights, dies in the hospital at Mölln. The heavens open, and he recognizes among the angels his wife Gertrudis, who promises him he shall never be forgotten on earth.

"Thyl Uylenspiegel," lyric drama in three acts, text by Henri Cain and Lucien Solvay, music by Jan Blockx, was produced at the Monnaie, Brussels, January 18, 1900. The libretto is founded on the epic legend by Charles de Costar. The action is in Bruges; the time is that of the Duke of Alva's oppression. The characters are symbolical; the hero is the mind of the people of Flanders; Nelle, its heart; Soetkin, its valiant mother; Claes, its courage; Lamme, its belly. The chief singers were Miss Ganne, Miss Goulancourt, and Messrs. Imbart de la Tour, Gilibert, Dufranne, and Pierre d'Assy. For a study of the opera with an incidental inquiry into the legend of Till Eulenspiegel see Robert Parville's "Thyl Uylenspiegel" (Brussels, 1900).

***

There has long been a dispute as to whether Tile Eulenspiegel really lived and played his pranks in the flesh. According to Murner, who was an unfrocked Franciscan, Eulenspiegel was born in 1283 at Kneithlinger, in Brunswick; he wandered through Germany, Italy, Poland, and died of the plague at Mölln, near Lubeck, in 1353 or 1350. It is true that his tombstone, with an owl and looking-glass on it, is still shown at Mölln, and there are personal relics of the jester on exhibition. The stone, however, is of the seventeenth century. J. M. Lappenberg, who edited with ponderous care Murner's book (Leipsic, 1854), believes that Eulenspiegel was born in Lower Saxony in the second half of the fourteenth century, and that Murner, in writing his book, made use of an old manuscript in Low German.

The Flemish claim Tile as their own. They insist that he was born at Damme, near Bruges, and that he died there, and there too is his tombstone, with this inscription: "Sta, viator, Thylium Ulenspiegel aspice sedentem, et pro ludu et morologi salute Deum precare suppl. Obiit anno 1301." But Lappenberg says his stone is the stone of a poet Van Marlant, who was recorder of Damme, the once considerable

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The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen), ordered; Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

and fortified seaport, and died in 1301; that the figured looking-glass is a desk supporting a book; and the owl, merely Minerva's bird, the emblem of wisdom; that the inscription was carved afterward.

It is said that Tile's father was named Claus, or Claas, and his mother's name was Anna Wibeke. Tile is thus described by Eugene Bacha, a Belgian: "A rogue who journeyed through the world with nothing but a clever wit in his wallet; a knowing vagabond, who always got out of a scrape, he visited all cities, and plied all trades. Baker, wheelwright, joiner, musician, mountebank, he lived at the cost of the simple bourgeois caught by his chatter. A good fellow, with a kindly air, always ready to amuse, Tile pleased everybody and was welcomed everywhere. He was not innately bad. He frankly lived, cheated, stole. When he was grabbed by the collar and hauled along to the gallows, he went as a matter of course, without knowing why. He took life after the manner of a poet, and he also took the goods of others. With nose on the scent, empty stomach, gay heart, he went along the road, talking with passer-by, joining gay company, concocting constantly a sly trick to put something between his teeth. And he always succeeded. A curé's servant, charmed by his behavior, took him in her service; a lord, trusting in his talent as a painter, lodged and fed him for months; or Tile suddenly became a physician. Naturally unfaithful to every promise, he insisted on payment in advance and slipped away at the lucky moment. Thus in the Middle Ages this amusing fellow personified the triumph of nimbleness of wit over bourgeois dulness, foolish haughtiness, and vanity."

Some think that Murner, then in open revolt against the clergy, told the life of Tile as a satire in behalf of religious revolt, to throw ridicule on smug monks, vicious lords, egoistic bourgeois. Others would have the satire general: Eulenspiegel, the looking-glass of owls, stands for the mirror of humanity, just as the Fleming speaks of the vulgar crowd as *hibous*, and the top gallery in Flemish theatres is called the *uylenkot*, the owl-hole.

The first printed edition of any life of Eulenspiegel is Murner's published at Strasbourg in 1519; this was too Rabelaisian to please the religious censors, and it was expurgated. A second edition was published at Cologne about 1530, and it was reproduced in photolithographic form at Berlin in 1868. The book became popular. It was reproduced in one form or another, and with changes to suit the locality, in France,—there were at least thirty versions,—England, Italy, Denmark, Bohemia, Pologne. And there are imaginative works based on or inspired by his life,—works by Tschabuschnigg, Böttger, J. Wolff, K. Schultes. See also Simrock's Volksbücher (1878). The original text of Murner was reprinted by Knust (Halle, 1885).

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(c) Die Ehre Gottes aus der Natur Beethoven

II. (a) Des Pförtner's Morgenlied (from Schiller's "Macbeth") Wilhelm Berger
(b) Zueignung (Herm. v. Gilm.) Richard Strauss
(c) Cäcilie (Heinrich Hart) Richard Strauss

III. Polonaise II. in E major Franz Liszt
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IV. (a) On the Way to Kew (William Ernest Henley) Arthur Foote
(b) Song of the Forge (Sir Gilbert Parker) Arthur Foote
(c) Requiem (Robert Louis Stevenson) Arthur Foote
(d) Before Sunrise (Richard Watson Gilder) Arthur Foote
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Accompanied by the Composer

V. (a) Meet Me by Moonlight (J. A. Wade) Old English
(b) The Pretty Creature (Stephen Storace) Old English
(c) Rose Leaves (Thomas F. Fallon) André Benoist
(Written for and dedicated to Mr. Hastings)
(d) A Theme (Thomas F. Fallon) André Benoist
(e) Young Dieterich (Felix Dahn) Georg Henschel

VI. Marche Militaire Schubert-Tausig
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VII. (a) Sing Me a Song of a Lad that is Gone (Robert Louis Stevenson) Sidney Homer
(b) The Nightingale has a Lyre of Gold (William Ernest Henley) Benjamin Whelpley
(c) The Bony Fiddler (Heine) William G. Hammond
(d) Hail, Bounteous May! (John Milton) Gena Branscombe

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CHILDREN'S CORNER	Debussy
Dr. Gradus ad Parnassum Jumbo's Lullaby Serenade of the Doll The Snow is Dancing The Little Sheperd Golliwogg's Cakewalk	
PIÈCE ROMANTIQUE	Moszkowsi
JEUX D'EAU (by request)	Ravel
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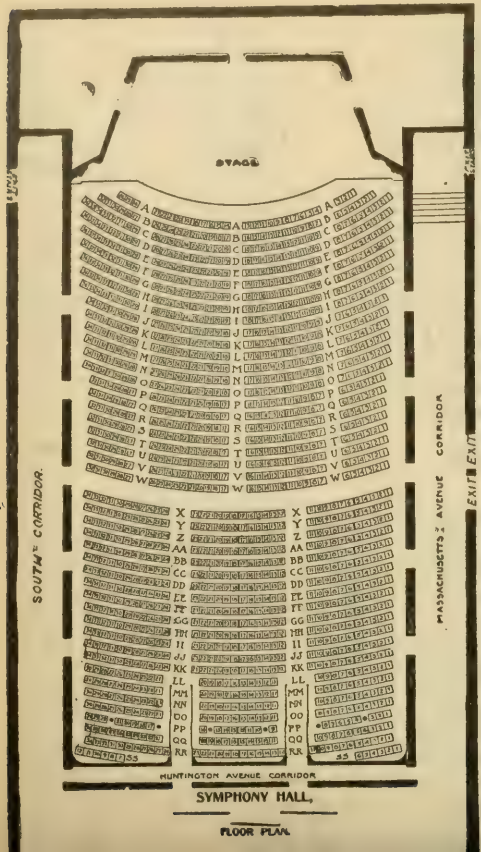
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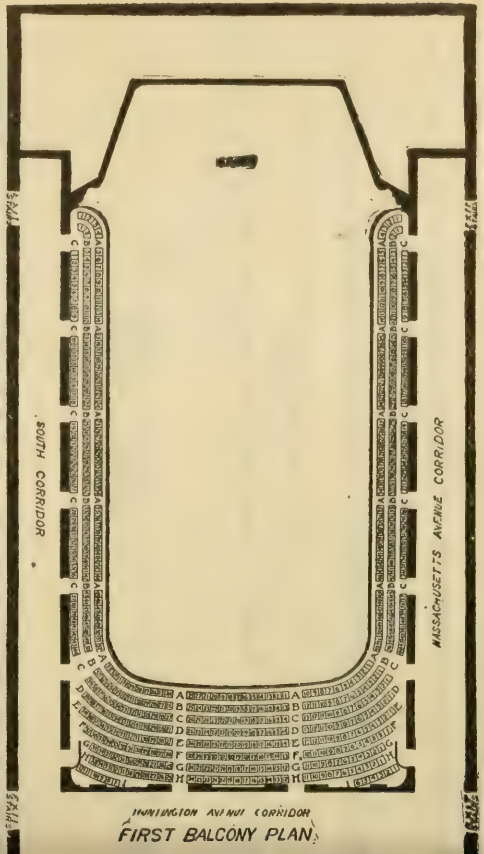
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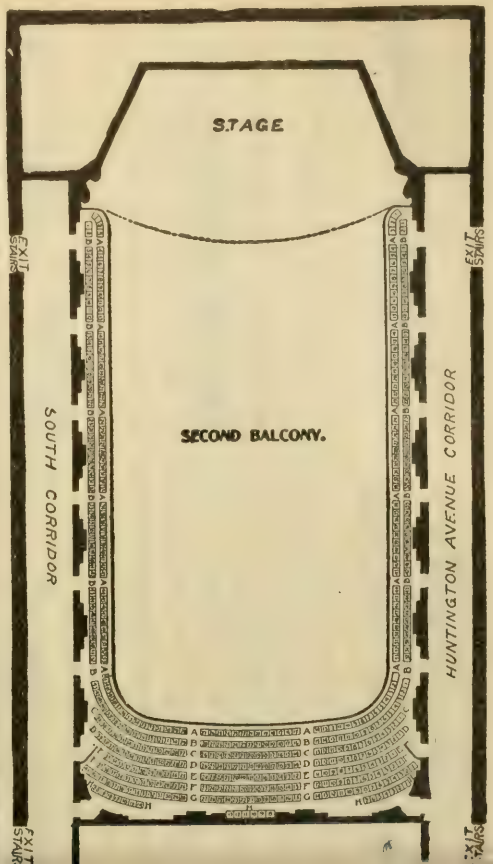
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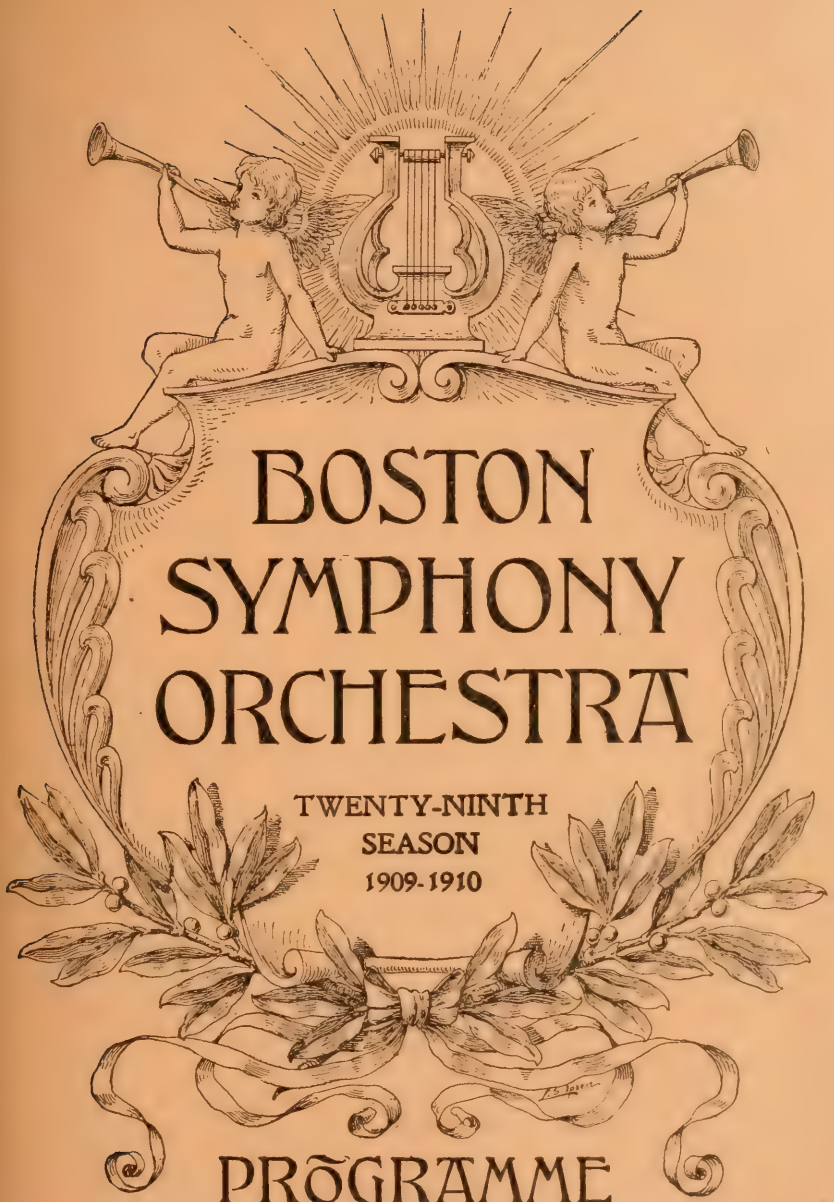
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Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the

Fifth
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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, NOVEMBER 5

AT 2.30 O'CLOCK

SATURDAY EVENING, NOVEMBER 6

AT 8.00 O'CLOCK

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III. Modéré; Très animé.
IV. Introduction, Fugue, and Finale.

Grétry . . . Air of Lucette: "I know not whether my sister loves" from "Silvain"

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(Born at Paris, March 27, 1852;* now living in Paris.)

In 1876 a work by d'Indy, "Symphonie Chevaleresque: Jean Hunyade," was performed at a concert of the Société Nationale, Paris; but this work is not now included in the composer's own list of his compositions. The work entitled "Wallenstein," composed during the years 1873–81, though classed by some as a symphony, is entitled by d'Indy "Trilogy, after the dramas of Schiller." According to his own catalogue d'Indy's Symphony No. 1 is the symphony in three parts on a French mountain air, for pianoforte and orchestra, composed in 1886, produced at Paris, March 20, 1887 (Mme. Bordes-Pène, pianist), and performed in Boston, April 5, 1902, with Mr. Bauer, pianist.

The Symphony in B-flat major, composed in 1903–1904, was produced at a Lamoureux concert, Paris, February 28, 1904. The score is dedicated to Paul Dukas. The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, three bassoons, four horns, one small trumpet in E-flat, two trumpets in C, three trombones, one contra-bass trombone, chromatic kettledrums, big drum, cymbals, triangle, two harps, strings.

The first performance of the symphony in America was at Philadelphia by the Philadelphia Orchestra, December 31, 1904. The first performance in Boston was at a concert of the Boston Symphony Orchestra led by Mr. Gericke, January 7, 1905. The composer conducted his symphony in Boston at a concert of the Boston Symphony Orchestra, December 2, 1905.

Mr. Calvocoressi in a study of this symphony (*Le Guide Musical*,

* This year is given by the composer. The catalogue of the Paris Conservatory gives 1851, and 1851 is also given by Mr. Adolphe Jullien, who says he verified the date by the register of d'Indy's birth.

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May 8–15, 22–29, 1904) first mentions the symphonies written by the French of the modern school, Chausson, Lalo, Saint-Saëns, Guy-Ropartz, Albéric Magnard, P. Dukas, Savard, Wittowsky, Vreuls, de Wailly, Tournemire, Marcel Labey, and especially the symphony by César Franck and d'Indy's first. He then says: "Examining the series of works by Vincent d'Indy and the different stations of his sure development, one will see that each of his dramatic works has been followed by an important work of absolute music. After 'The Song of the Bell' came the Symphony on a Mountain Air; after 'Fervaal,' the second string quartet; after 'The Stranger,' the Symphony in B-flat major." *

This symphony is without a program of any sort. D'Indy wrote in an article published in the first number of *Musica* (Paris): "Symphonic music, unlike dramatic music, is developing toward complexity: the dramatic element is more and more introduced into absolute music, in such a way that form is here, as a rule, absolutely submissive to the incidents of a veritable *action*." Mr. Calvocoressi supplies a note to this remark: "To search for an action that is not purely musical in absolute music would be madness. There is, indeed, an action in this symphony, but it is wholly in the music: the putting into play of two principal themes, which present themselves at the beginning side by side, follow each other, war against each other, or, on the contrary, are each developed separately, associate with themselves new ideas which complete or serve as commentary, and at the end of the work are blended in an immense triumphal chant." It would be idle, then, to attempt to characterize these themes as though they were

* "The Song of the Bell," romantic symphony for solo voices, double chorus, and orchestra, was composed during the years 1879–83; the opera "Fervaal," during 1889–95; the second string quartet, in 1897: "The Stranger," an opera, was produced at Brussels, January 7, 1903.—Ed.

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dramatic motives. One can say, however, that two decided elements of musical expression are strongly opposed to each other.

The first movement is made up of two distinct parts: a slow introduction, in which the themes appear at first in the state of simple cells; and a lively movement.

I. "Extrêmement lent. Très vif." B-flat major, 4-2. Violoncellos and double-basses, doubled by harps, announce an initial and sombre theme of almost sluggish rhythm. The flute replies with a phrase whose chief characteristic is an ascending leap of a seventh, a progression dear to the composer. This phrase is the second principal theme of the symphony. The phrase may be resolved in this instance into two distinct elements: the descending fourth—B-flat to F-sharp—which, with its own peculiar rhythm, is a cell that later on will assume great importance; the ascending seventh, which will play a dominating part and appear again throughout the work as a song of despair, a burst of the determined will. This second theme may then be considered as a sort of embryonic form which contains the chief elements of the symphony. The initial theme, on the contrary, will almost always keep a closer resemblance to itself; there will be numberless changes, melodic or rhythmic transformations, but its particular physiognomy will not be lost.

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introduction. A tutti of some measures leads by a rapid crescendo to the main body, très vif, 3-4. A horn, accompanied by second violins and violas, announces a new theme, which belongs exclusively to this movement. The first two notes of this motive are the descending fourth, the first cell of the second chief theme. The second section of the new theme furnishes material for an abrupt and jerky figure, given soon afterward to the wood-wind. This figure will play throughout the work a transitional part, and will intervene between the various developments. Its rhythm is unmistakable. This figure alternates now between the wood-wind and the strings, and soon brings in the return of the initial theme, which is combined with the abrupt and characteristic transitional matter. The initial theme, diminished, is given to the 'cellos. The violins expose a figure, 6-4, in which the ascending seventh of the second chief theme is recognized. Flutes and clarinets have graceful ascending phrases. There is a return to the initial movement. The motive of transition prepares the re-entrance of the theme first sung by the horn, which is developed at first alone, then in combination with the transitional motive. The characteristic, incisive rhythm apparently is about to die away, but it appears in oboes and clarinets, after the violins have again sung the second principal theme. *Tremoli* of violins and violas prepare the re-entrance of the initial sombre theme, given in turn to the basses, the bass clarinet, the little trumpet, while harps and wood-wind accompany with ever-growing agitation. After this theme has been developed, there is a gradual broadening, and the motive originally sung by the horn is given to the wood-wind. The transitional motive is then developed alone, and the initial theme appears in the brass, after which the oboe sings the second principal theme at a more moderate pace, 3-2. The graceful flute and clarinet passages again appear. There is a crescendo,

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and the second principal theme in its complete form returns at the original pace. The pace quickens, and the transitional theme hovers above the initial sombre theme, which repeats itself in an ascending progression. There is a figure of a descending fifth, with a rhythm like that of the first cell in the second principal theme, and the return of this theme is expected, but the characteristic rhythm of the transitional motive is insistent, and leads suddenly to the conclusion.

II. Modérément lent. D-flat major, 6-4. The second movement begins with an announcement by the first violins of the second principal theme (descending fourth). The bass clarinet sings the rest of the motive, which is taken up by the strings. These first measures prepare the re-entrance of the same theme under a form (6-4) already used in the first movement. A new figure appears, which will be found in the Finale. The development brings a modulation to E major, and harps give out a strongly rhythmed motive in that tonality. This motive will be employed in the scherzo, and the dotted, characteristic rhythm is now kept up, while the oboe, then the clarinet, and also other instruments sing in turn an expressive theme, which might be taken at first for a commentary on the initial sombre motive, but the conclusion of it is the first new theme of this movement, which in turn is a prolongation of the theme (6-4) of the first movement. The music grows more brilliant, and this last named motive appears in A major

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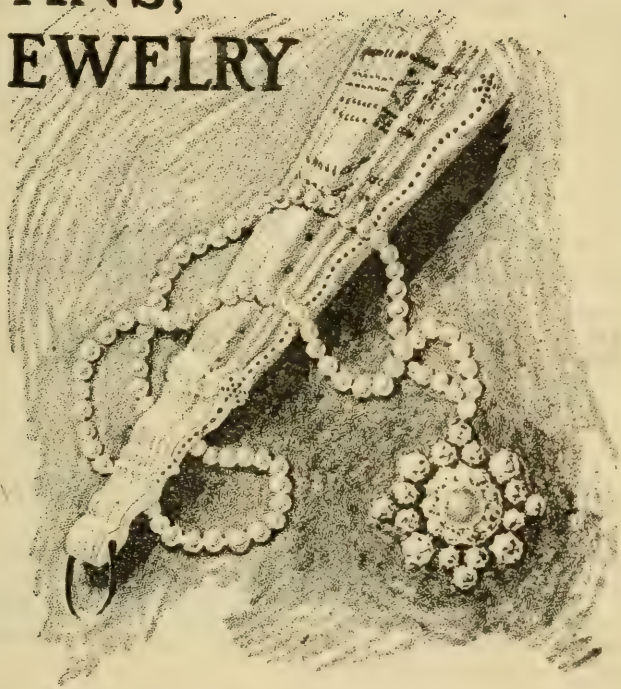
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(violins and violas), also the first new theme of this movement (small trumpet). The strongly rhythmed theme reappears, as also the more expressive motive in the tonic. There is use of these various musical thoughts before the conclusion begins. The strongly rhythmed theme is given out by the trombones, then by wood-wind instruments, and the familiar theme of the first movement is sung by the clarinet.

III. Modéré, D minor, 2-4. A solo viola chants a theme of archaic character, which reminds one of some old legend's air. The flute hints at the strongly rhythmed theme of the preceding movement, but the archaic tune is developed and interrupted suddenly by the horns proclaiming the initial theme, sadly changed and of greatly diminished importance. This initial theme, with hurried pace, persists in triplets shortened more and more. There is a fantastic whirlwind in the strings, and above it a bold theme is given out by the wood-wind. The strongly rhythmed theme appears almost immediately afterward, and is added to the whirling triplets. There is a comparative lull, and the bold theme is now given out at length by the small trumpet, after which there is an orchestral explosion. Then the archaic tune appears, rhythmed curiously in 3-8, "after the manner of a pantomimic dance," and played by flutes and then bassoons; harp harmonics and the triangle give additional color to this episode. The development of this

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theme is twice interrupted by the union of the strongly rhythmed theme (basses) and the bold theme, but it keeps on only to give way to the appearance in canon of the bold theme, first in the strings, then in the brass *ff*. After this climax the archaic tune returns, 2-8, and a rallentando leads to reappearance of this theme in its original form.

IV. Introduction, Fugue, et Finale. The general form of this last movement is that of a rondo preceded by an introduction in two parts (introduction and fugue). In the introduction to the fugue all the chief thematic ideas of the preceding movements are recalled one by one, either by solo instruments or by groups of instruments.

The subject of the fugue is the expressive theme first sung by the oboe in the second movement, but now the theme is lengthened by an ascending arabesque, in which the characteristic, ascending curve of the second chief theme of the work is recognized. The final association of the two themes, already hinted at the beginning of the second movement by the appearance of a figure common to them both, is now frankly declared. This subject, persisting to the end of the fugue, brings in a lively movement, 5-4, the true Finale. The oboe sings the first new theme of the second movement, which is developed in company with the fugue subject. The instrumental complications become more elaborate. The strongly rhythmed theme presents itself, and then a brand-new motive appears, interrupted by echoes of the archaic melody. This new theme prepares the return of the initial motive, which strengthens itself in canon form. The fugue subject creeps about the whole orchestra, while a more aggressive form of the often used theme of the second movement soars above. The brand-new theme returns, and once more ushers in the initial theme in the bass, while the second chief or cyclic theme is announced above. This is the final struggle of the two. The fugue subject soon reappears, and leads to

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a brilliant burst of the whole orchestra. The second chief or cyclic theme is then used as a broadly proportioned choral, whose bass is the initial theme, now subdued and definitely associated with the triumph of the second theme. This triumph is thrice proclaimed in the peroration, and, between the proclamations, the archaic theme, with its characteristic initial fifth, is heard in the wood-wind.

The foregoing analysis is based on the articles by Mr. Calvocoressi; for, since he is acquainted intimately with d'Indy's musical life and purposes, his articles concerning this composer have more than ordinary authority.

***

The following biographical sketch of Mr. d'Indy was prepared from information given by the composer himself and from H. Imbert's article in "Profils de Musiciens" (Paris, *s. d.*):—

His family wished him to be a lawyer, and so against his wish he studied for that object, but at the same time he studied music. He took pianoforte lessons of Diémer and harmony lessons of Lavignac (1862–65). During the Franco-Prussian War he served as a volunteer in the One Hundred and Fifth Regiment, and took an active part in the defence of Paris, notably in the battle of Montretout. After the war he gave up definitely any idea of the law, to be, against the wishes of his family, a professional musician.

(It should here be said that his father, a man of large income, was fond of music, and played the violin not too disagreeably. Vincent's mother died soon after his birth, and, as his father took to himself a second wife, the boy was brought up by his grandmother, Mme. Théodore d'Indy, who, an excellent musician, taught him the rudiments of the art. Thanks to her, he lived for many years apart from the madding

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world and vexing social diversions. It was she that led him in his early years to the study of the great masters. Vincent had an uncle, Saint-Ange Wilfred d'Indy, who, as an amateur composer, was popular in Parisian parlors and halls, in which his romances, chamber music, and *opéras de salon* were performed. It was he that first showed his nephew the treatise of Berlioz on instrumentation.)

D'Indy entered the orchestra of the Association Artistique des Concerts du Châtelet, conducted by Colonne, as kettledrummer, then as chorus-master, and he thus served for five years. In 1872 he was introduced by his friend, Henri Duparc, to César Franck, who was professor of the organ at the Conservatory. D'Indy entered his class, and in 1875 took a first accessit, but he left the Conservatory, for he saw, to use his own words, that the musical instruction there, so far as composition was concerned, was not given in a serious manner. He then became a private pupil of Franck, with whom he studied thoroughly counterpoint, fugue, and composition.

In 1873 he travelled in Germany, and spent several months at Weimar with Liszt, who treated him with great affability. In 1875 his first work for orchestra was performed several times at the Concerts Populaires, Paris, conducted by Pasdeloup,—the overture, "The Piccolomini" (after Schiller), which became the second part of his "Wallen-

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stein" trilogy. In 1882 his one-act opéra-comique, "Attendez-moi sous l'Orme" (based on a comedy by Regnard), was performed at the Opéra-Comique. In 1885 he won in competition the prize offered by the city of Paris for a musical composition. This prize was established in 1878, and offered to French composers every two years. His successful work was "Le Chant de la Cloche," for solo voices, double chorus, and orchestra. In 1887 he became chorus-master of Lamoureux's concerts, and the rehearsals of the chorus for the first performance of "Lohengrin" in Paris (Eden Theatre, May 3, 1887) were intrusted to him.

He was one of the few Frenchmen present at the first performance of the "Ring" at Bayreuth in 1876, and since then he has been a frequent visitor to Bayreuth. With Franck, Saint-Saëns, Fauré, de Castillon, Chausson, and Duparc, he was one of the founders of the Société Nationale de Musique, a society that has been of the utmost service to music in France by reviving interest in symphonic and chamber works. After the death of Franck (1890) d'Indy was made president of the society. In 1893 he was asked by the government to be one of a committee to reform the Paris Conservatory, and he prepared a plan of reorganization, which raised such a tempest among the professors of that institution that they plotted together and obtained the disbandment of the committee. In 1895 he was offered, on the death of Guiraud, the position of professor of composition at the Conservatory; he declined the offer, for he wished to be wholly free. But in 1896 he founded with Charles Bordes and Alexandre Guilmant a music school, the Schola Cantorum, of which he is a director, and professor of composition.

It may here be added that in 1873 d'Indy became acquainted with the German Requiem of Brahms, and his admiration for it was so

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great that he determined to go a pilgrimage, in the hope of seeing the composer and of obtaining advice from him. After his sojourn in Weimar he went to Vienna and found that Brahms had gone to Bavaria. He followed him, and finally found him at Tutzing, but whether Brahms was not in the mood to receive strangers, or whether he was absorbed by works that demanded concentration of mind, the interview was short and unsatisfactory, although the young Frenchman bore letters from Saint-Saëns and Franck.

D'Indy was always a lover of nature. His family came originally from Verdieux, in Ardèche, a department formerly a portion of the province Languedoc. The mountains of the Cévennes are often naked, barren, forbidding. D'Indy has long been in the habit of spending his vacations in this picturesque country. He has also delighted in the Tyrol, the Engadine, the Black Forest. He has listened intently to what Millet called "the cry of the earth." In a letter written from Vernoux in 1887 he said: "At this moment I see the snowy summits of the Alps, the nearer mountains, the plain of the Rhone, the pine woods that I know so well, and the green, rich harvest which has not yet been gathered. It is a true pleasure to be here after the labors and the vexations of the winter. What they call at Paris 'the artistic world' seems afar off and a trifling thing. Here is true repose, here one feels at the true source of all art." His love of nature is seen in "Poème des Montagnes," suite for piano (1881); "La Forêt Enchantée," symphonic ballad (1878); the Symphony for orchestra and piano on a Mountain Air (1886); Fantasia for oboe and orchestra on some folk-tunes (1888); "Tableaux de Voyage," pieces for piano (1889);* and chamber music by him suggests the austerity of mountain scenery.

In his childhood d'Indy loved folk-tales and fantastic stories. Then

*See also "Jour d'Eté à la Montagne," in three movements, for orchestra (1905).

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he read eagerly the works of Uhland, Hoffmann, Poe. There came the worship of Dante, and then he came under the influence of Shakespeare, Molière, Schiller, Goethe. Flaubert, especially by his "Temptation of Saint Anthony," made a profound impression on him. In painting he prefers the masters of the fourteenth and fifteenth centuries, and he confesses frankly that he experiences a greater and more artistic stimulus in the presence of the Assyrian art long before Christ than in the presence of the art known to Pericles. Imbert says that d'Indy will remain for hours in contemplation before the pictures of certain primitive German or Flemish painters, while the marvellous compositions of the Italian painters of the Renaissance leave him cold. "So that one may well trace in his preference for the colossal and rude works of earlier times, and in his disdain for the charming creations of the Renaissance, the determination to keep from his music all that seems to him to have the least affectation, or that which is merely graceful or tender."

***

In 1905 Mr. d'Indy was invited to conduct a series of concerts given by the Boston Symphony Orchestra in Boston and other cities. The concert in Boston, the seventh of the regular series, took place on December 2, 1905, and the program was as follows: d'Indy, Symphony in B-flat major, No. 2, Op. 57; Fauré, Suite from Stage Music to

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The program of the concert in Philadelphia, December 4, 1905, included Chausson's Symphony in B-flat, Franck's "Psyche and Eros," Debussy's "Clouds" and "Festivals" from the "Nocturnes," Magnard's "Dirge," and d'Indy's "Istar."

The program of the concert in Washington, D.C., December 5, was the same as that of the Philadelphia concert.

The program of the concert in Baltimore, December 6, was as follows: d'Indy's Symphony in B-flat, No. 2; Fauré's Suite, "Pelleas and Melisande"; d'Indy's Legend, "Saugefleurie"; Dukas's "Sorcerer's Apprentice."

The program of the first concert in New York, the evening of December 7, was that of the Baltimore concert. The program of the second concert, Saturday afternoon, December 9, was as follows: Chausson's Symphony in B-flat, Franck's "Psyche and Eros," the two movements already mentioned of Debussy's "Nocturnes," Magnard's "Dirge," and d'Indy's "Istar."

Mr. d'Indy gave a chamber concert in Potter Hall, Boston, December 11, with the assistance of the Longy Club and Mr. J. Keller, 'cellist. The program, made up of compositions by Mr. d'Indy, was as follows: "Chanson et Danses" (Longy Club, led by the composer); "Fantasia on French Folk-tunes" (Messrs. Longy, oboist; d'Indy, pianist); Trio for pianoforte, clarinet, and 'cello (Messrs. d'Indy, Grisez, and Keller).

***

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1899, April 13, 1901; December 2, 1905, led by the composer). Suite, "Médée" (Symphony Concert, February 10, 1900). Symphony for orchestra and pianoforte on a Mountain Air (Symphony Concert, April 5, 1902). Introduction to Act I., "Fervaal" (Orchestral Club, January 7, 1902). "The Enchanted Forest" (Symphony Concert, October 31, 1903). Entr'acte from "The Stranger" (Symphony Concert, March 5, 1904). Choral Variations for saxophone and orchestra (first performance, Boston Orchestral Club, Mrs. R. J. Hall, saxophone, January 5, 1904; Mrs. R. J. Hall's Concert, January 21, 1908). Symphony in B-flat major, No. 2 (January 7, 1905; December 2, 1905, led by the composer; Boston Symphony Orchestra Concert). "Wallenstein" Trilogy, Op. 12, October 19, 1907. "Summer Day on the Mountain," Op. 61 (Symphony Concert, April 25, 1908).

CHAMBER MUSIC: Pianoforte Quartet, Op. 7 (Lachaume, Ysaye, Marteau, Gérardy, April 16, 1898; Kneisel Concert, November 18, 1901; Eaton-Hadley Concert, January 23, 1905; Hoffmann Quartet Concert, November 28, 1905). String Quartet, Op. 45 (Kneisel Concerts, December 3, 1900, December 5, 1905). "Chanson et Danses," for flute, oboe, two clarinets, horn, two bassoons (Longy Club, January 9, 1901, March 28, 1904; the composer with the Longy Club, December 11, 1905). Trio for clarinet, 'cello, and pianoforte, Op. 29 (Longy Club, March 31, 1902; the composer and Messrs. Grisez, clarinet, and Keller, 'cellist, December 11, 1905). Suite in D major for trumpet, two flutes, string quartet, Op. 27 (Kneisel Quartet, November 17, 1902). Fantasia for oboe and pianoforte—the accompaniment was originally for orchestra—(Longy Club, January 5, 1903, Messrs. Longy and Gebhard; the composer and Mr. Longy, December 11, 1905). Sonata for pianoforte and violin (Miss Laura Hawkins and Mr. Wendling), December 18, 1907.

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PIANOFORTE: Excerpts from "Tableaux de Voyage" (Mme. Hopekirk, December 13, 1902, January 17, 1903). "Poème des Montagnes," suite (Miss Hawkins, February 26, 1904). "Plein Air," from "Poème des Montagnes" (Mme. Hopekirk, November 13, 1905). Helvetia Valse No. 3 (Mr. Pugno, November 18, 1905). Valse (Laufenburg), February 15, 1909 (Mr. Platt).

Miss GERALDINE FARRAR was born at Melrose, Mass., February 28, 1882. She sang as a child in school, and took part in an amateur performance of "Market Day" in the Melrose City Hall in 1894. Her first singing teacher was the late Mrs. J. H. Long, of Boston, and Miss Farrar sang in a concert in Boston "Una voce poco fà" from Rossini's "Barber of Seville" and the Polacca in "Mignon" when she was thirteen years old." After studying singing in New York and Washington,—Miss Emma Thursby was one of her teachers,—she went to Europe, took lessons for a short time in Paris with Mr. Trabadello, and later studied in Berlin, first with Mr. Graziani and then with Mme. Lilli Lehmann, whose pupil she still is.

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Miss Farrar made her first appearance in opera at the Berlin Royal Opera House, October 15, 1901, as Marguerite in Gounod's "Faust," and was engaged as a member of the company. She sang the first season in Italian. Her rise was a rapid one, and her reputation soon spread throughout Europe. She has sung in the Royal Theatre of Stockholm, the Imperial Theatre of Warsaw, the Prinz Regenten Theater at Munich, at Monte Carlo, where she created the leading part in Mascagni's "Amica" (March 17, 1905), and Margarita in Saint-Saëns' "L'Ancêtre" (February, 1906), in Paris and other European cities.

Her time is now divided between the Berlin Royal Opera House, the Opéra-Comique, Paris, and the Metropolitan Opera House, New York. She has been appointed Kammersängerin in Berlin.

Her first appearance in opera in the United States was at the Metropolitan Opera House, New York, November 26, 1906, as Juliet in Gounod's "Romeo and Juliet."

She has sung since in Boston as follows:—

OPERATIC: Marguerite in Gounod's "Faust," April 1, 1907, the Metropolitan Opera House Company, at the Boston Theatre. Her first appearance here.

Cho-Cho-San in Puccini's "Madama Butterfly," April 3, 1907.

Elisabeth in Wagner's "Tännhauser," April 5, 1907.

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CONCERTS: Mrs. Hall McAllister's morning musicale, January 13, 1908; Symphony Hall, January 27, 1908, with Miss Olive Whiteley, violinist, and Mr. Heinrich Gebhard, pianist; with the Apollo Club in Symphony Hall, November 9, 1908; with orchestra in Symphony Hall, January 23, 1909; with Mme. Samaroff and orchestra in Symphony Hall, October 16, 1909.

AIR, "I DO NOT KNOW WHETHER MY SISTER IS IN LOVE," FROM "SILVAIN" * . . . . . ANDRÉ ERNESTE MODESTE GRÉTRY

(Born at Liége, February 8, 1741; died at Montmorency, near Paris, September 24, 1813.)

"Silvain," comedy in one act and in verse, by Jean François Marmontel (1719–1798), with music by Grétry, was performed for the first time at the Comédie Italienne, Paris, February 19, 1770.

Lucette sings this song in the third scene:—

Je ne sais pas si ma sœur aime;
Mais si jamais je suis de même,
Je dirai bien, "C'est de l'amour."
Oui, c'est aussi clair que le jour,
Tout aussi clair que de jour.

* This opera is known as "Silvain" and "Sylvain." I follow here the title as given in the first full score of the opera and in an early complete edition of Marmontel's works. In Grétry's "Memoirs" "Silvain" is spelled with a "y."

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Son cœur, ému, sa voix plaintive,
Ses yeux baissés,
Tout dit assez,
Tout dit assez que ma sœur aime;
Et si jamais je suis de même,
Je dirai bien, "C'est de l'amour."
C'est aussi clair que le jour,
Tout aussi clair que de jour.

Le plus joli bouquet,
Si c'est moi que le cueille,
D'un air distrait
Elle l'effeuille,
Soit la rose ou l'œillet.
Mais de simples barbeaux,
Si c'est lui qui les donne,
Elle en fait sa couronne.
"Ah! ma sœur! qu'ils sont beaux!"
Tout la trahit, tout dit qu'elle aime;

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Et si jamais je suis de même,
Je dirai bien, "C'est de l'amour."
C'est aussi clair que la jour,
Tout aussi clair que le jour.

I do not know whether my sister is in love, but, if I am ever in the same plight, I shall surely say, ''Tis love.' Yes, this is as clear as daylight, it is all as clear as the day.

He is away from her; she is mournful, and boredom is in her look; but the moment he arrives, the liveliest color comes to her face. Her troubled heart, her plaintive voice, her lowered glances, all clearly say that my sister is in love, and, if I am ever in the same plight, I shall surely say, "'Tis love." It is as clear as daylight, it's all as clear as the day.

If I cull for her the prettiest nosegay, she picks it to pieces distractedly, whether the flowers be roses or pinks; but, if he give her one of simple corn-flowers, she makes of it a wreath. "O sister, how beautiful they are!" Everything betrays the fact that she's in love. And, if ever I am in the same condition, I shall surely say, "'Tis love." It's as clear as daylight, it's all as clear as the day.

The opera was produced with the following cast: Hélène, Mme. Trial; Lucette, Miss Beaupré; Pauline, Mme. Laruette; Silvain, Caillot; Basille, Clairval; Dolmont, Laruette.

Lucette's air is allegretto, 2-4, and the original key is E major. This accompaniment is only for strings, and it is said that Grétry here reduced his orchestra to suit the childish, naïve character of Lucette.

***

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MR. MARZO is an Italian by birth, his native city being Naples. In 1887 he came to New York City, where he still resides, as pianist and conductor of opera and concert companies. He also acted as accompanist to such artists as Carlotta, Patti, Mme. Titjens, Mario, Sauer, and Sarasate in their American tours.

He has the distinction of being a member of the famous Royal Academy of St. Cecilia in Rome. His compositions include masses, songs, collections of sacred music, and *The Art of Vocalization*, a most valuable educational work for singers.

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The plot of "Silvain" is a simple one. Silvain, the son of a nobleman, has married by choice a virtuous woman of humble birth. By her he has two daughters Hélène and Lucette. Hélène is betrothed to the son of a well-to-do laborer. Silvain, who has for a long time been exiled from his father's estate, goes a-hunting on this estate and is arrested by the gamekeepers. His wife and daughters throw themselves at the feet of the lord and sue for mercy. A scene of reconciliation and forgiveness follows.

***

When Grétry wrote the music for Marmontel's comedy, he was passionately in love with Jeanne Marie Grandon. His marriage with her was opposed, but a child was born to them, and the marriage took place July 3, 1771. There is an allusion to Grétry's love to Jeanne in an article on the production of "Silvain" published in Grimm and Diderot's "Correspondance Littéraire," and dated Paris, March 1, 1770. After mentioning the fact that four operas* by Grétry had been produced in less than eighteen months, the writer says: "In working with so much facility and success, and charming us by his works, or, if it is necessary to say as the Abbé Arnaud, doubling our life, Grétry gives us occasion to fear for his own. He has poor, weak lungs; he often spits blood; he takes no care of himself; and how can he take care of himself when he is madly in love with a little creature, exceedingly beautiful, and with the finest black eyes in France. It would not be surprising to see the French Pergolesi, like the Italian one, perish in the flower of his age. Let us turn our eyes from this sad outlook; let us enjoy the dawn, and not ask if it will be followed by a fair day."

The writer, saying that Marmontel acknowledged his indebtedness

*"Le Huron," poem by Marmontel, August 20, 1769; "Lucile," poem by Marmontel, January 5, 1769; "Le Tableau Parlant," poem by Anseaume, September 20, 1769; and "Silvain."

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to Metastasio for a keener sense of the proper place and the purpose of an air, added: "People of the Court and of Society have made loud protests against the purpose and moral of this comedy. The Duke of Noailles has said that the moral was this in short: that it was necessary for a man to marry his serving-maid and let his peasants poach. The joke of it all is, they are fully convinced at Court and in the highest circles of Society, that subjects like this are purposely treated by the philosophers in order to spread their dangerous opinions concerning the equality of all men, in the matter of birth, and that 'Silvain,' for example, has been composed as the result of an agreement on the part of the whole body of encyclopædists, to have preached at the Comédie Italienne during the Lenten season of 1770 by the reverend Father Caillot and by our dear Sister in God, Laruette, the sermon of the chimera of illustrious births and the abominable doctrine of liberty in hunting. See how they always search marvellous causes for the least marvellous effects. Neither at the Court nor in society do they wish to hear me. They are wrong and France is lost. I could have told them the key to the enigma; for what they attribute to a purpose plotted by the philosophical party is only the very natural effect of the weakness of Marmontel's genius and his slight talent for dramatic writing; it is much easier to be extravagant than simple, to imagine romantic manners and events than to find true events and to paint manners as they are and in an interesting way; for touches of manners which presuppose in the poet an exquisite taste, which demand from him absolute fidelity, alone are capable of giving color and physiognomy to his characters, and it is not necessary to believe that because the little dramas of Sedaine have a simple and facile appearance it is therefore easy to make dramas like them.

"A lack of naturalness spoils everything in 'Silvain.' To give us the idea of a good lord of the manor, the poet represents him as allowing all his peasants to hunt. That is not the way, Mr. Marmontel; you have found only a sure means of wholly destroying the game on an estate.

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A good lord of the manor who has common sense and wishes to do good, would fear, in granting his peasants unlimited permission to hunt, that they would be diverted from necessary farm work, that they would lose interest in their occupation, that they would become a band of vagabonds and rogues. He contents himself with having his gamekeepers kill enough game so that the cultivator will not be troubled by wild animals, and when he wishes to do good in his village, he holds his neighbor's child, because he is a good fellow; he lends forty écus to another, because, with this advance, he will carry out a useful enterprise; he marries, by giving a wedding portion of one hundred écus, the daughter of an honest old man who needs a son-in-law to care for the little farm; he gives a cow to the poor widow, who dwells at the end of the avenue to the château, and this cow occupies her leisure and at the same time procures sustenance for her. As for goats I have seen a lot of them distributed in his village; but my good lord of the manor is not at all like the one of Marmontel.

"The idea of 'Silvain' is borrowed from 'Eraste,' a piece by Gesner of Zurich. These two pieces may be compared, although they are hardly similar. The German story is conceived and developed in an infinitely more natural manner than that of the French poet, for Gesner has too simple, too true a taste to enter the tortuous paths of Mar-

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montel. In this German piece there is an old domestic who was unwilling to abandon the young man after his marriage and in his poverty: this rôle is sublime."

***

Grétry, in his "Mémoires, ou Essais sur la Musique" (3 volumes, Paris, An V), has much to say about "Silvain." According to him the audience at the Comédie Italienne preferred touching dramas in which the comic was bound naturally to the chief action. "At the theatre more than elsewhere, variety is the antidote of boredom. . . . Sometimes the most bizarre work has in it the germ of an excellent work, and by happy modifications it will become perhaps a model."

"I put my thoughts on eight lines to which I wish to set music; they are in close connection with each other, for they form a strophe. Having made the music, the composer sees that he is far from the goal which he hoped to reach. Should he for this reason reject that which he has written? Not always; but upset in every sense this first material, throw the beginning to the end, the end into the middle, the middle to the beginning; either chance, or rather a secret sentiment that operates in us, as nature does when it resembles homogeneous matters, —you will find yourself satisfied perhaps. No doubt everything exists in the first draught, but the new combination has given you form, nuances, contrasts, a gradation, so that often there is nothing left to be desired.

"The most skilful artist then, is he that knows best to rectify the flights of his imagination, by giving a natural turn to his work, which often is only the fruit of painful toil. And so let us be proud of our talents, we weak creators, who almost never form only poorly shaped beings to rectify them afterward! Creation is the daughter of liberty; perfection is the product of conquered difficulties."

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It appears that Grétry had trouble before the rehearsals of "Silvain"; for he was informed that the actresses employed to take the part of mothers opposed the performance of his opera, because the part of Hélène belonged to them and not to Mme. Laruette, to whom the part was intrusted. Grétry shrewdly sided with them, and gave the part to the oldest of the "mothers." "If 'Silvain' had been my first opera, I should probably have experienced other difficulties, and perhaps the piece would have been withdrawn. Molière was master of his troupe; how many sacrifices would he not have been obliged to make to the injury of his art, if he had worked as we do for the actors masters of their theatre and of the pieces performed there." The first rehearsal left a poor impression; but this was soon dispelled. Mme. Clairon, the great actress, taught Grétry, by declaiming the verses of the duet "Dans le sein d'un père," better intonations and accents in his music.

"The performance of 'Silvain' had the same success as 'Lucile.' The dénouement made a great effect, and an accident that happened to Cailleau (*sic*) contributed to it. Throwing himself at the knees of his father, he wished to embrace them. The father recoiled awkwardly, and made Cailleau lose his balance, who feeling himself about to tumble, took advantage of the accident to fall with his face on the ground. The attitude seemed natural and the situation moving. The dénouement was a complete success, but the effect would not have been felt, and laughter would perhaps have taken the place of applause, if the actor had not showed presence of mind. The man who had played the part of Silvain's father at Paris, played that of Silvain in the provinces. To imitate Cailleau he threw himself on the ground, but so awkwardly that he made his father fall, and he in his fall drew with



him Bazile. They arose however, and Silvain's father going on with his part said: 'Behold, then, vengeance for fifteen years of grief.'

"'Silvain' is one of the poems on which I worked the hardest. Why not always work so hard, you may say? Because an unremitting toil would injure one production as much as it would benefit another.

"Does any one believe that the multiplied combinations of accompaniments are the most difficult to make? He deceives himself: it is the precise measure needed that is difficult to seize. To write well in verse or in prose, it is not necessary to say everything; it is the same in music. There are pedants of all sorts.

"When your song is significant, I mean to say of a well declaimed melody, guard against overloading your accompaniments. If the song is not the soul of your composition make a good instrumental quartet, complicated, well syncopated; in default of sensitive souls, the learned will applaud you. The first manner is the one that pleases me. I keep the second to occupy my old age."

***

A performance of "Silvain" at Bonn in 1771 has a certain interest; for Ludvig van Beethoven, the grandfather of the great Beethoven, took the part of Dolmon, Père, and Johann van Beethoven, the father of the composer, took the part of "Dolmon, fils ainé, sous le nom de Silvain."

Extracts from "Silvain" were sung in the United States as early as 1790, if not before, by French singers. See O. G. Sonneck's "Early Concert-Life in America" (Leipsic, 1907, p. 135).

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"Children's Dreams," from "Characteristic" Suite, Op. 53.

Peter Tschaikowsky

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

"Rêves d'Enfant" is the fourth movement in Tschaikowsky's second suite, "Suite Caractéristique." The preceding movements are "Jeu de Sons," "Valse," "Scherzo burlesque," and the finale is "Danse Baroque" (style Dargomijsky).

"Rêves d'Enfant" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, kettledrums, triangle, harp, strings. The suite is dedicated to Madame Pauline Tschaikowsky, the wife of Peter's brother Anatol.

Andante molto sostenuto, A minor—A major, 4-4. A theme of a tenderly melancholy character is given to clarinet and bassoon with harp chords and is completed by the lower strings. On this and on a second theme the romantic movement is constructed. The orchestral effects are richly varied, and there are many ingenious metamorphoses of the accompaniment to the themes in their different forms.

***

Tschaikowsky was at Poudoushkino, near Moscow, visiting his brother Anatol, who was sojourning there for the summer, when he wrote to his brother Modeste, July 15, 1883: "My incapacity for measuring time correctly is really astonishing! I believed I should find leisure this summer for everything—for reading, correspondence, walks; and suddenly I realize that from morning to night I am tormented with the thought that I have not got through all there was to do. . . . Added to which, instead of resting from composition, I have taken it into my head to write a Suite. Inspiration will not come;

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every day I begin something and lose heart. Then, instead of waiting for inspiration, I begin to be afraid lest I am played out, with the result that I am thoroughly dissatisfied with myself. And yet the conditions of life are satisfactory; wonderful scenery and the society of those I love." He wrote to him again October 8: "My suite progresses slowly; but it seems likely to be successful. I am almost sure the Scherzo (with the Harmonica) and the Andante ('Children's Dreams') will please."

The first performance took place in Moscow at an extra concert of the Russian Musical Society, February 16, 1884. Max Erdmannsdörfer conducted. The suite pleased so much that it was repeated by general request at the next symphony concert a week later. The first performance in St. Petersburg was on March 17, 1887. The program was made up of Tschaikowsky's works, and he conducted. The audience that crowded the hall was enthusiastic, and the critics indulged themselves in complimentary commonplaces. Tschaikowsky noted in his diary: "My concert. Complete success. Great enjoyment—but still, why this drop of gall in my honey pot?"

The suite was overshadowed by Suite No. III. first performed in St. Petersburg in January, 1885.

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RECITATIVE AND AIR FROM "THE PRODIGAL SON": "THESE JOYOUS AIRS," "O TIME THAT IS NO MORE" . . . . . CLAUDE DEBUSSY

(Born at Saint Germain-en-Laye on August 22, 1862; now living in Paris.)

Achille Claude Debussy, a student in the Conservatory of Music, Paris, as a pupil of Lavignac, took these prizes for *solfège*: third medal, 1874; second medal, 1875; first medal, 1876; as a piano pupil of Marmontel—the late Edward MacDowell was in the same class—he took a second *accessit* in 1874, a first in 1875, and the second prize in 1877. He took a first prize in 1880 for accompanying. As a pupil of Guiraud, he took a second *accessit* for counterpoint and fugue in 1882, the second *Prix de Rome* in 1883, and the Grand *Prix de Rome* in 1884 with the lyric scene "L'Enfant Prodigue," with the text by Edouard Guinand. His competitors for the *Prix de Rome* were Messrs. René, Missa, Kaiser, and Leroux. The competitive settings of the poem were performed at the Conservatory, June 27, 1884, and Debussy's was sung by Mme. Caron (Lia), Van Dyck (Azaël), and Taskin (Simeon). The second hearing was on June 28 at the Institute, and the prize was awarded to Debussy by twenty-two votes out of twenty-eight. The competition was unanimously considered an extraordinary one, and Debussy's score was held to be one of the most interesting that had been heard at the Institute for several years.

The scene of this cantata is in a village near the Lake of Genesareth. "It is the morning of a festal day, and, as the sun rises, Lia at first alone and afterwards her husband Simeon, mourn their long-lost prodigal son Azaël. Young men and maidens cross the stage, bringing presents of flowers, fruit, and brimming cups to them. All pass in procession and dance from the stage, and Azaël, having recognized his brother and sister in the train, enters alone, repentant and half dead, and soon sinks unconscious on the ground. The mother returns, and,

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later, the father. Azaël obtains their forgiveness and they thank God together for his restoration."

AZAËL. Ces airs joyeux, ces chants de fête, que le vent du matin m'apporte par instants, serrent mon cœur, troublent ma tête. Ils sont heureux! Ici, sous les rameaux flottants, je les suivais dans leur gaieté si tendre. Ils échangeaient des mots pleins de douceur. C'était mon frère! Et puis ma sœur! Je retenais mon souffle, afin de les entendre. Ils sont heureux! (*avec amertume.*)

Andantino, A major, 9-8.

O temps à jamais effacé,
Où comme eux j'avais l'âme pure,
Où cette sereine nature
Fortifiait mon corps lassé;
Où près d'une mère, ravie
De presser mon front sur son cœur,
Je ne connaissais de la vie
Que l'innocence et la bonheur.

Ah! par quelle amère folie
Mon âme surprise, assaillie,
M'a-t-elle donc contrainte à fuir ces lieux?
Durant la nuit entière,
Sur le roc ou dans la poussière,
J'ai franchi lentement les sentiers périlleux.

O temps à jamais effacé, etc.

AZAËL. These joyous airs, these festal strains, which are brought to me now and then by the morning breeze, wring my heart and vex my brain. They are happy!

Here, under the swaying boughs I followed them in their gentle mirth. They were exchanging words full of kindness. There was my brother! and also my sister! I held my breath that I might hear them. (*With bitterness.*) They are happy!

O time that is no more, when like them I had a pure soul, when the serenity of nature strengthened my weary heart; when near my mother, ecstatically pressing my head on her breast, I knew only innocence and happiness in life.

Ah, by what wretched madness was my soul surprised, besieged, constrained to fly from these scenes! From sundown to sunrise I have made my way in dangerous paths, over rocks, in dust.

O time that is no more, etc.

The accompaniment is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, harp, and the usual strings.



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Debussy rewrote and rescored this cantata for performance at the Sheffield (Eng.) Music Festival in October, 1908.

***

The story of the Prodigal Son has appealed to many composers.

There are oratorios: "Il figliuolo prodigo," by Emperor Leopold I. (Vienna, 1663); Don Ant. Biffi (Venice, 1704), Conti (Vienna, 1735), Bertoni (1747), Cafaro (about 1750), Paganelli (about 1750), Anfossi (about 1790), Naumann (about 1795), Fiebiger (Prag, 1794), Arnold (London, 1776), Arthur Sullivan (Worcester, 1869).

There are works for the theatre: "Il figliuolo prodigo," melodrama in four acts, Ponchielli (Milan, 1880); "Der Verlorene Sohn," melodrama, Drechsler (Vienna, about 1825); "L'enfant prodigue," melodrama, de Morange (Paris, about 1810); opera in three acts, Gaveaux (Paris, 1811); opera in five acts, book by Scribe, music by Auber (Paris, December 6, 1850); Biblical parable, book and music by Georges Flagerolles, pictures by Henri Rivière (Paris, Théâtre du Chat Noir, December, 1894); ballet in three acts, Berton (Paris, April 28, 1812); pantomime by M. Carré, music by André Wormser (Paris, Cercle Funambulesque in the Bouffes Parisiens, June 14, 1890). This list does not pretend to be complete.

"L'Enfant Prodigue," the pantomime last named, was produced at the Boston Museum, November 6, 1893, with Mme. Pilar-Morin as Pierrot Junior, Mme. Eugénie Bade as Mme. Pierrot, Courtes as Pierrot Senior, Miss Reine Roy as Phrynette; Dallen, the Baron; Buckland, The Servant. Aimé Lachaume, who married Mme. Pilar-Morin and afterward deserted her, was the pianist.

Sullivan's "Prodigal Son" was performed in Boston by the Handel and Haydn Society, November 23, 1879, when the composer con-

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ducted. The quartet was made up of Miss Edith Abell, Miss May Bryant, William J. Winch, and John F. Winch.

In Auber's opera the Prodigal Son is named Azaël, and he, an only son, leaves his father, a poor and old man, and his betrothed, Jephtèle, to enjoy the pleasures of Memphis. He gambles, is ensnared by the courtesan Nephté and the dancer Lia; he goes into the temple of Isis, and is thrown into the Nile by priests shocked at the sacrilege, but is rescued by the chief of a caravan, who sets him attending herds. At the end he returns and is forgiven.

Overture to the Opera, "The Sold Bride."

Friedrich Smetana

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

"Prodana nevesta" (Die verkaufte Braut"), a comic opera in three acts, the book by Karl Sabina, the music by Smetana, was performed for the first time at Prague, May 30, 1866. The overture was played in Boston for the first time at a concert of the Boston Symphony Orchestra, December 31, 1887. It has also been played at these concerts, March 23, 1889, January 15, 1898, March 10, 1900, January 30, 1904, April 27, 1907.

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The chief theme of the operatic score as well as of the dramatic action is the sale of the betrothed, and this furnishes the chief thematic material of the overture.

The overture begins vivacissimo, F major, 2-2, with the chief theme at once announced by strings and wood-wind in unison and octaves against heavy chords in brass and kettledrums. This theme is soon treated in fugal manner; the second violins lead, and are followed in turn by the first violins, violas and first 'cellos, and second 'cellos and double-basses. The exposition is succeeded by a vigorous "diversion," or "subsidiary," for full orchestra. The fugal work is resumed; the wind instruments as well as the strings take part in it, and the subsidiary theme is used as a counter-subject. There is development fortissimo by full orchestra, and the chief theme is again announced as at the beginning. The second theme enters, a melody for oboe, accompanied by clarinets, bassoon, horn, second violins. This theme is as a fleeting episode; it is hardly developed at all, and is followed by a tuneful theme for violins and first 'cellos. The chief motive returns in the wood-wind, then in the strings, and the fugal work is resumed. The leading motive is reiterated as at the beginning of the overture (without the double basses). The tonality is changed to D-flat major, and flutes and oboes take up the first subsidiary theme, which keeps coming in over harmonies in lower strings and wind, while the music sinks to pianissimo. Fragments of the first theme reappear in the strings, and there is a brilliant coda.

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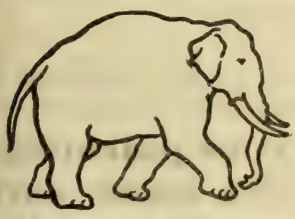
Smetana began to compose the opera in May, 1863. He completed the work March 15, 1866.

The story of the opera was told substantially as follows by the *Referee* (London) when the work was revived * at Covent Garden, January 24 1907.

"When the curtain rises, the eye is greeted with a typical Bohemian village scene at the time of the spring fair. The villagers, clad in garments of as many colors as Joseph's coat, are singing gayly, but two of them are sad, Hans and Marie, betrothed lovers, who are threatened with separation because Marie's father, Kruschina, has determined she shall marry Wenzel, the son of his old friend Mischa. This situation affords the composer an oppportunity for music of simple but expressive character that includes a duet in which the lovers pledge each other to constancy. The match has been brought about by Kezal, a marriage broker, and with his entrance the music becomes full of bustle and humor. After this the stormy strains are heard, for Marie flatly declines to obey her father's behest, but seriousness is dismissed by the return of the villagers, who start the national dance called 'The Hen,' the steps of which are remarkable for the high lift of the knee and the significant movements of the body. Although the name suggests the farmyard, the measure has nothing in common with the modern barn dance. It was executed with great verve and apparently faithful reproduction of its national characteristics, and formed a notable feature of the first act, which it concluded.

"The next scene takes place in the village inn, and opens with a well-written chorus for male voices, followed by another national

* The first performance in London was by the Saxe-Coburg and Gotha Company at Drury Lane, June 26, 1895.



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dance, 'The Furiant,' wherein the principal dancers are two women and a man. The man is apparently wooed by the women till one of them captivates him, when the conquest is signalized by a series of wild whirlings on the part of the other dancers. The cross-rhythms and rubatos in the music of this dance are very remarkable. The action is resumed by the entrance of Wenzel, a half-witted lad who stutters, and who sings an amusing song. Subsequently Kezal offers Hans three hundred crowns if he will renounce Marie. At first the offer is indignantly rejected, but afterwards Hans consents, on the condition that Marie shall only be married to a son of Mischa. To this Kezal gladly agrees, and shortly afterwards the paper is signed, the entire village being called in to witness the signature. Hans, however, has some animated moments, for the women of the village do not approve of his conduct.

"The first notable event in the last act is the arrival of a troupe of strolling players. This gives the composer opportunity for some more vivacious dance music, and a humorous duet, in which Esmeralda, a member of the troupe who has fascinated Wenzel, shows him how, disguised as a bear, he may dance with her in the forthcoming entertainment. The troupe retiring, Marie tells her parents that she will not believe Hans has sold her for three hundred crowns, but Kezal produces Hans's receipt for the money; then the stricken maid sings a touching and plaintive ditty, but she rouses herself when Hans enters, and there is a lively duet between the two, the music cleverly suggesting the emotions each character feels. The more Marie upbraids, the more joyous Hans becomes, and the mystery is not explained until Mischa and his wife arrive and declare Hans to be their long-lost eldest son. So Hans not only wins his bride, but gains three hundred crowns, for Kezal has agreed that Marie 'shall only marry a son of Mischa.' As the money remains in the family, nobody objects save Kezal, who departs in dramatic wrath at having been outwitted."

***

There is a story that Smetana was excited to the composition of

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"strictly national" music by a remark made at Weimar by Herbeck when they were guests of Liszt,—that the Czechs were simply reproductive artists. The opening of the Czechic Interims Theatre at Prague, November 18, 1862, was the first step toward the establishment of a native operatic art. Smetana finished in April, 1863, his first opera, "Branibori v Cechach," or "Die Brandenburger in Böhmen," but it was not performed until January 5, 1866. Karl Sebor was more fortunate: his opera, "Templari na Morave," was performed in the Czechic Theatre in 1865.

The libretto of Smetana's first opera was undramatic, improbable, ridiculous. The Bohemian operas before Smetana were in the old forms of the Italian, French, and German schools, and the public accused Smetana of "Wagnerism," the charge brought in Paris against Bizet even before "Carmen" saw the footlights. Smetana was a follower of Wagner in opera and of Liszt in the symphonic poem. He believed in the ever-flowing melody in the operatic orchestra; this melody should never interrupt, never disturb, the dramatic sense; the music should have a consistent physiognomy; it should characterize the dramatic; the *Leit-motive* should individualize; but Smetana knew the folly of imitation, nor was he the kind of man to play the sedulous ape. He once said, "We cannot compose as Wagner composes," and therefore he sought to place in the frame of Wagnerian reform his own national style, his musical individuality, which had grown up in closest intimacy with his love of the soil, with the life, songs, legends, of his countrymen.

When they celebrated the one hundredth performance of "The Sold Bride" at Prague, May 5, 1882, Smetana said: "I did not compose it from any ambitious desire, but rather as a scornful defiance, for they accused me after my first opera of being a Wagnerite, one that could do

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nothing in a light and popular style." The opera was composed, according to him, between January 5 and May 30, 1866; but Ottokar Hostinsky recalls the fact that in 1865 Smetana had performed fragments from a comic operetta, and Teige goes further and says the work was begun as far back as May, 1863. However this may be, Smetana composed at first only lyric parts, which were connected, twenty of them, by spoken dialogue. The opera was in two acts and without change of scene when it was produced.

When there was talk of a performance at the Opéra-Comique, Paris, Smetana added a male chorus in praise of beer, an air for Marenka, and a danse (Skoena). The first act of the original version was divided into two scenes, and soon afterward the first scene was closed with a polka, and the second scene introduced with a furiant;* so now the opera is in three acts. Smetana changed the spoken dialogue into recitative for the production of the opera at St. Petersburg in January, 1871, and this recitative is used to-day even in Czech theatres.

"The Sold Bride" was performed for the first time before a German-Austrian public at the International Music and Theatre Exhibition at Vienna in 1892 (June 1).† As Hlavác says (Englished by Josephine Upson Cady): "Those who understood the situation were not surprised when Director Schubert appeared in Vienna in 1892 with his Bohemian Theatre and gave two works of Smetana, that the surprise of the audience was so great, and on all sides was heard, 'How is it possible that such genius was not recognized long ago?' For, as far as Austria is concerned, Smetana first became known in Vienna, June, 1892, where they had previously had no idea of the importance of his creations. . . . There is something in 'Die verkaufte Braut' which satisfies every one. The Wagnerian can find nothing to object to, the lover of melody is more than happy, and friends and partisans of healthy artistic realism applaud vociferously. Not that Smetana is to be looked up to as the long-sought, universal musical genius, who has accomplished the union and perfect reconciliation of all the different theories of music.

* Also known as the "sedálk" (the peasant), a characteristic and popular Bohemian dance, in which the male imitates a proud, puffed-up peasant, who at first dances alone, arms akimbo, and stamps; his partner then dances about him, or spins about on the same spot, until they embrace and dance slowly the sousedska, a species of ländler.

† Adolf Tschech, whose real name was Taussig, conductor of Czech operas at this exhibition, died late in 1903 at Prague at the age of sixty-three.

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Smetana, in his high understanding of art, clearly and rightly estimated all these theories and appropriated them to his own use. This had no influence, however, on his inventive power; the effect was seen only in the expression of his thought; for he remained his own master in spite of all influences. This, all admit, even the speculator in coincidences and the hunter after imitations. The charm of Smetana to the outside world lies in the fact that, while the national character remains the foundation of his thought, he knew how to clothe the national Bohemian music in modern and high forms, and at the same time remain truly original, always himself, always Smetana. And so 'Die verkaufte Braut' has become a national comic opera, which, in the outlining of a dramatic depiction of village life in Bohemia, is true in the action and music, without turning the realistic side of it into the realism of a 'Mala Vita'* or 'Santa Lucia.' In this truly artistic moderation, Smetana shows that it is not necessary to depict common people as rude and unrefined, and, although most of Smetana's operas are laid in villages, as is also 'Pagliacci,' he did not turn to the tragical, as Mascagni and Leoncavallo have done."

The success of "The Sold Bride" led to Smetana's appointment as conductor of the opera. (His deafness obliged him in 1874 to give up all conducting.) This appointment gave him great honor, small wages (twelve hundred florins), many enviers and enemies.

It was announced in the summer of 1903 that "The Sold Bride" would be produced for the first time in the United States and in English at the Metropolitan Opera House, New York, by Mr. Conried, in the course of the next season. Mr. Charles Henry Meltzer Englished the libretto, and there was a report that Mme. Camille Seygard would be the heroine. This version of the opera has not yet been performed.

The first performance of "Der verkaufte Braut" in America was at the Metropolitan Opera House, New York, February 19, 1909: Marie, Emmy Destinn; Kathinka, Marie Mattfield; Hans, Carl Jorn; Kruschina, Robert Blass; Kozal, Adamo Didur; Mischa, Adolf Muehlmann; Wenzel, Albert Reiss; Agnes, Henrietta Wakefield; Springer, Julius

* "Mala Vita," opera by Umberto Giordano (Rome, February 21, 1892, revived at Milan in 1897 as "Il Vito"). "A Santa Lucia," by Pierantonio Tasca (Kroll's Theatre, Berlin, November 16, 1892). Gemma Bellincioni as the leading woman made a profound sensation when these operas were performed at Vienna,—"Mala Vita" in 1892, "A Santa Lucia" in 1893.

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The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen), ordered; Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

Bayer; Esmeralda, Isabelle L'Huiller; Muff, Ludwig Burgstaller. Gustav Mahler conducted.

The other operas of Smetana are "Dalibor,"* serious opera in three acts, book by Josef Wenzig, Prague, May 16, 1868; "Libusa," festival opera in three acts, book by Wenzig, Prague, June 11, 1881; "Dve Vdovy" ("The Two Widows"), founded by Emanuel Züngel on a comedy by Mallefillles, Prague, March 27, 1874, revised in 1877; "Hubicka" ("The Kiss"), comic opera, book by Eliska Krasnohorska, Prague, November 7, 1876; "Tajemstvi" ("The Secret"), comic opera, book by Eliska Krasnohorska, September 18, 1878; "Certova stena" ("The Devil's Wall"), comic opera, book by Eliska Krasnohorska, Prague, October 29, 1882. The opera "Viola," founded on Shakespeare's "Twelfth Night," begun in 1876, and in the composer's mind just before madness came upon him, was not finished. Fifteen pages of the manuscript were fully scored, and fifty pages include the voice parts with an accompaniment of string quartet, but with the other orchestral parts unfilled. The title "comic opera," given to some of the operas, should not mislead one: the librettos include serious, even tragic, situations; thus, the story of "The Secret" is not unlike that of Erckmann-Chatrian's "Les Rantzau," chosen by Mascagni for operatic use (Florence, November 10, 1892).

Smetana's operas have been performed at Prague in cycle form.

The reader interested in Czech music and musicians is referred to "Smetana," an excellent biography by William Ritter, Paris, 1908; "Smetana," a biography by Bromislav Wellek (Prague, 1895); "Ein Vierteljahrhundert Bömischer Musik," by Emanuel Chvala (Prague, 1887); "Das Böhmische National Theater in der ersten internationalen Musik- und Theater-Ausstellung zu Wien im Jahre 1902," by Fr. Ad. Subert (Prague, 1882); "Zdenko Fibich," by C. L. Richter (Prague, 1900); "Bohême," a volume in the series, "Histoire de lá Musique," by Albert Soubies (Paris, 1898); articles by Friedrich Hlavác and J. J. Kral, published respectively in the American magazines, *Music Review* and *Music;* the article, "Friedrich Smetana," in "Famous Composers," new series, vol. i. (Boston, 1900); and articles in the *Mercure Musical* (Paris) of February and March, 1907.

*The New York *Tribune* of October 11, 1909, published the following cable despatch date Berlin, October 10: "Smetana's opera 'Dalibor' was sung for the first time in Germany to-night at the royal opera house and led to a minor anti-Czech demonstration from the cheaper seats, where the minority maintained a persistent hissing. The production was due to the desire of Emmy Destinn, who is of Czech origin, to sing her countryman's music on the Berlin stage. Protests appeared in the press against the performance, on accoun of the Czech hostility to Germans in Bohemia and against extending the hospitality of royal theatres to Czech art. The opera house, however, was crowded with a fashionable audience, which enthusiastically applauded Smetana's work and Mme. Destinn's fine singing in the part of Milada."

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PROGRAMME

Goldmark . . .	Symphony No. 1, "Rustic Wedding," Op. 26
Saint-Saëns . . .	Concerto for Violin and Orchestra in B minor, No. 3, Op. 61
Christian Sinding	"Rondo Infinito," Op. 42 (First time)

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Andante con Variazione in F minor . . . . . Haydn
Il neige
Valse lente . . . . . Oswald
First time.
Au bord d'une source . . . . . Liszt
Quatrieme Nocturne . . . . . Faure
Pierrôt . . . . . Scott
First time.
Reflets dans l'eau . . . . . Debussy
Les vagues . . . . . Moszkowski

Nocturne, Op. 27, No. 2
Etudes, Op. 25, No. 6 (in thirds) and No. 3 (F major)
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NOCTURNE IN B
BALLADE IN A-FLAT . . . . . Chopin
CHILDREN'S CORNER . . . . . Debussy
Dr. Gradus ad Parnassum
Jumbo's Lullaby
Serenade of the Doll
The Snow is Dancing
The Little Sheperd
Golliwogg's Cakewalk
PIÈCE ROMANTIQUE . . . . . Moszkowsi
JEUX D'EAU (by request) . . . . . Ravel
ETUDE IN A-FLAT . . . . . Von Schloezer
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Goldmark	Overture, "In the Spring"
Mendelssohn	Concerto for Violin in E minor
Schumann	Concerto for Pianoforte and Orchestra in A minor
Wagner	Wotan's Farewell and the Magic Fire Scene from "Die Walküre"
Wagner	Ride of the Valkyries from "Die Walküre"

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J. Von Theodorowicz, Second Violin
Emile Ferir . . . Viola
Alwin Schroeder . Violoncello

SECOND CONCERT

Tuesday Evening, November 16th, 1909

AT 8.15

At JORDAN HALL

PROGRAMME

1. SCHUBERT. Allegro molto moderato (from Quartet in G major, Op. 161)

2. HOWARD BROCKWAY. Suite for Violoncello and Piano, E minor, Op. 35. (First time)

3. DVORAK. Three movements from Terzetto, for two Violins and Viola, Op. 74

4. M. IPPOLITOFF-IWANOFF. Quartet, A minor, Op. 13, No. 1 (First time)

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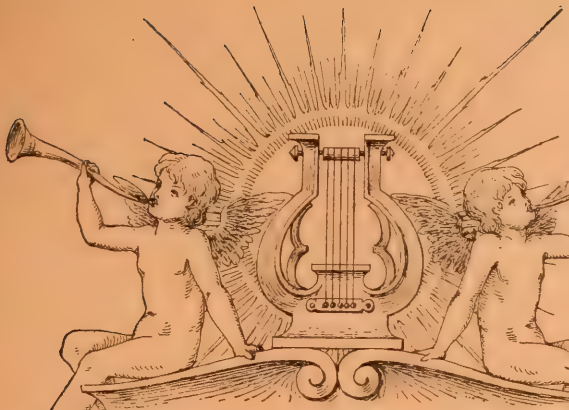
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FRIDAY AFTERNOON, NOVEMBER 19

AT 2.30 O'CLOCK

SATURDAY EVENING, NOVEMBER 20

AT 8.00 O'CLOCK

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SATURDAY EVENING, NOVEMBER 20, at 8 o'clock

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Goldmark . . . "Rustic Wedding" Symphony, E-flat major, No. 1, Op. 26

I. Wedding March: Variations; moderato molto.
II. Bridal Song: Intermezzo, Allegretto.
III. Serenade: Scherzo; Allegro moderato Scherzando.
IV. In the Garden. Andante.
V. Dance: Allegro molto.

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III. Molto moderato e maestoso: Allegro non troppo.

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The "Wedding March" (first movement), Moderato molto, E-flat major, 2-4, is composed of a theme, twelve variations, and a Finale. The theme is given to the 'cellos and double-basses. Some characterize it as "pastoral," probably on account of the title. "Rustic" is a better term. Variation I. Theme is played by the first horn, accompanied by horns and string-bass. Clarinets and flutes enter with a fresh melody. Variation II. (Poco animato) is given to the strings. It is of free, imitative, contrapuntal character, and some of the parts are now and then strengthened by first clarinet and bassoon. III. (Allegro, B-flat minor, 6-8) The trombones sound the first, simplified measures of the theme, which is then treated freely. IV. (Andante con moto, quasi Allegretto) begins with an expressive melody in the strings. The coloring suggests vividly the composer of "The Queen of Sheba." V. (Allegretto) Theme in the basses re-enforced by bassoons and horns. VI. (Allegro vivace) This variation has the character of a scherzo. VII. (Allegretto pesante) The variations now become freer and freer. VIII. (Allegro scherzando) Melody in the horns. IX. (Allegretto, quasi Andantino) A tender, elegiac

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movement with solos for oboe, violin, clarinet. X. (Molto vivace) A swift and brilliant figure in the violins, with theme indicated by the basses and strings, pizzicato. XI. (Andante con moto) A serious, melancholy piece in E-flat minor. XII. (Moderato) A variously colored movement in B major. Finale: The theme returns with the full strength of the orchestra. Triangle, big drum, and cymbals are added. Instruments drop out one by one. The march in the original form is heard as afar off.

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ruption,—the return of the tender clarinet scene from the preceding movement.

***

The term "symphony" is perhaps a misnomer. "Suite" would be the more appropriate word, for not only is there little attention paid to the sonata form, but the first movement is, contrary to all precedent, a set of variations. But the word "symphony" is applied more and more to compositions that in one way or another disregard the traditions: witness symphonies by Tschaikowsky, Mahler, César Franck.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

***

The shyness of Goldmark is proverbial, but no published account of the man is so picturesque as that given by the late W. Beatty-Kingston, who made his acquaintance through Hellmesberger during the winter of 1866–67. "A meek little man of thirty-four,* but already slightly bent and grizzled, timid and retiring in manner, of apologetic address, shabby appearance, and humble bearing. Before Hellmesberger took him up and made his works known to the musical public of the Austrian capital, Goldmark had undergone many trials and disappoint-

* Goldmark was then in his thirty-seventh year.

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ments, as well as no little actual privation. Although his chamber-music and songs made a decided hit shortly after I came to know him, it was not till nine years later—and then only through his steadfast friend's influence with the Intendant of the Imperial theatres—that his grand opera, 'The Queen of Sheba,' a work teeming with gorgeous Oriental color, was brought out at the Hofoper. Goldmark's was one of those gentle natures that are intensely grateful for the least encouragement. A word or two of judicious praise anent any work of his composition would at any moment dispel the settled sadness of his expression, and cause his dark features to brighten with lively pleasure. I have often watched him during rehearsals of his quartet and quintet, sitting quite quiet in a corner and not venturing to make a suggestion when anything went wrong, though his eyes would flash joyously enough when the performers happened to hit off the exact manner in which he wished his meaning interpreted. A less talkative person, for a musical composer, it would be difficult to discover.

"Even when he was amongst his professional brethren, who were, for the most part, extremely kind to him, he would nervously shrink from mixing in conversation, and open his lips to no one but his cigar for hours at a stretch. If abruptly addressed, he was wont to cast a deprecatory glance at his interlocutor, as though he would mildly exclaim: 'Don't strike me, pray; but you may if you will!' That being 'the sort of man he was,' it is not surprising that I failed to become very intimate with Carl Goldmark, although I heartily admired some of his compositions, and was for a long time ready at any moment to develop a strong liking for him. But it is easier to shake hands with a sensitive plant, and elicit a warm responsive grip from that invariably retiring vegetable, than to gain the friendship of a man afflicted

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with unconquerable diffidence. So, after several futile attempts to break down Goldmark's barriers of reserve, by which I am afraid I made him exceedingly uncomfortable, I resolved to confine my attention to his music."

***

Beatty-Kingston speaks of the long delay in producing "The Queen of Sheba." Some have stated that this delay was occasioned by the trickery of Johann Herbeck, whom they accused of jealousy. Ludwig Herbeck, in the Life of his father, does not think it necessary to deny the charge. Herbeck was then at the opera house as director. From the son's story it appears that Count Wrbna thought the opera would not be popular nor abide in the repertory; that the expense of production would be too great; and that he was discouraged by the failure of Rubinstein's "Feramors." Furthermore, he intimates that the delay was due chiefly to the instigations of Over-Inspector Richard Lewy. The opera was produced March 10, 1875, with Materna as Queen Balkis and Mr. Gericke as conductor.

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(Born at Paris, October 9, 1835; still living there.)

This concerto was composed in 1880. It was played for the first time at a Châtelet concert in Paris, January 2, 1881, by Sarasate, to whom it is dedicated. It was played for the first time in Boston by Mr. Timothée Adamowski at a concert of the Boston Symphony Orchestra, January 4, 1890. It was played afterward at these concerts by Mr. Ysaye (December 1, 1894), Miss Mead (January 29, 1898), Mr. Adamowski (March 8, 1902), Mr. Sauret, April 9, 1904.

The concerto is in three movements. The first, Allegro non troppo, B minor, 2-2, opens with a pianissimo tremolando B minor chord (strings and kettledrums). The solo violin enters almost immediately with the first theme, while wood-wind and horns give forth soft staccato chords. The violin exposes the theme, and then has passage-work accompanied by the orchestra. After a forte tutti passage on the first theme, there is a recitative for solo violin, a sort of prelude to the second theme, which is announced (E major) by the solo instrument, and is developed a little against a simple accompaniment. Fragments of the first theme appear in the strings. There is a short free fantasia, in which the first theme is worked out,—for the most part by the orchestra against running passages in the violin,—and there is a return to the key of B minor. The solo violin then has the recitative passage that introduced the second theme, and proceeds to the second theme itself, which is now in B major. This theme is developed, and in the coda the first theme is developed in a new way.

The second movement, Andantino quasi allegretto, B-flat major, 6-8, opens with sustained harmony in strings and a chord or two in the

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wood-wind. A melody in Siciliano* rhythm is sung by the solo violin, and the closing figure of each phrase of the melody is echoed twice by other instruments, with a final flute arpeggio to each period. The melody is repeated by the oboe, and the solo violin takes part in the echo and the arpeggio. After episodic passages in the violin, the second theme, a more emotional melody, is given out by the solo instrument, forte, over a figure in strings and wind. There are subsidiary themes in the violin, and there is a return of the Siciliano melody in B-flat major as an orchestral tutti; the violins play the melody in octaves against repeated chords in the wood-wind and the horns. The solo violin sings the second phrase of the theme, and proceeds to the second theme. The movement closes with a short coda, with arpeggios in harmonics of the solo instrument and lower clarinet tones.

The third movement opens with a short and slow introduction, Molto moderato e maestoso, in B minor, 4-4, a sort of recitative for the solo violin with orchestral accompaniment. The main body of the movement, Allegro non troppo, B minor, 2-2, begins with the first theme in the solo violin over an accompaniment of repeated chords in the bassoons and the horns. There are then sustained harmonies in oboes and clarinets with pizzicato arpeggios for the strings. This theme is followed immediately by a second, cantabile, also played and developed by the solo instrument. A third theme, in D major, is announced

* The Siciliana, or Siciliano, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells: those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man, who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together." It has also been described as a sort of passe-pied danced to a lively measure of 6-8. A dancing master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Music Lexicon" (Leipsic, 1732), classed the Siciliana as a Canzonetta: "The Sicilian Canzonetten are after the manner of a gigue, 12-8 or 6-8."

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and developed by the violin. The first theme is worked out in a rather long orchestral tutti, and then a fourth theme appears, a quiet song in G major, given out pianissimo in harmony by muted violins and violas in four parts, and afterward sung by the solo violin against a flowing contrapuntal accompaniment in the wood-wind and first violins. Then the muted violins and violas proceed with the second verse of the theme in high harmonies. The solo instrument follows against like harmonies in the strings and soft arpeggios in the flute. The working-out is long and elaborate. The first theme returns in B minor, and the third part of the movement begins. The development is here somewhat shorter; the flute and oboe hint at the second theme; the third theme comes in for a moment in the solo violin, in C major, and the fourth theme fortissimo in the trumpets and trombones in four-part harmony against contrapuntal figures in the strings in octaves. The theme is now in B major, and the proclamation of it by the brass is followed by a development by the solo violin over tremulous harmonies in violins and violas (divided) and syncopated staccato notes in the wood-wind and in the 'cellos *pizz.* The coda, of a free nature, is based for the most part on the third theme.

Mr. Otto Neitzel, in his Life of Saint-Saëns (1899), describes the concerto as follows: "The first and the third movements are characterized by sombre determination, which in the Finale, introduced by an in-

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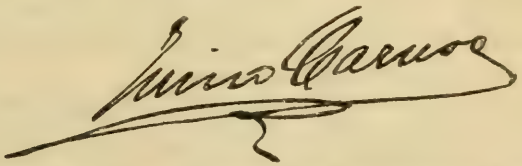
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strumental recitative, appears with intensified passion. The middle movement is in strong contrast, and over it the spring-sun smiles. There is toward the end a striking effect produced by lower clarinet tones and the solo violin with octave harmonics. A hymn serves as an appeasing episode in the stormy passion of the Finale; it reappears in the brass; warring strings try to drive it away; it is a thoughtfully conceived and individual passage both in rhythm and in timbre."

The concerto is scored for solo violin, two flutes (one of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and strings.

ENTR'ACTE.

MME. LANDOWSKA'S* "MUSIQUE ANCIENNE."

BY PHILIP HALE.

Mr. William Wallace, in his "Threshold of an Art," speaks at length of the late birth and slow growth of music, and insists that the most advanced, the ultra-modern compositions, are only as faint auroral flushings of the splendid blaze to come. In striking contrast with this admirably conceived and deeply interesting volume is "Musique Ancienne," written by Wanda Landowska with the assistance of Henri Lew-Landowski, and published recently by the Mercure de France house in Paris. She treats of the modern contempt for music of past centuries, degrees of sonority, style and interpretation, virtuosos, wealthy patrons, and music itself.

* Mme. Landowska, pianist, was born in 1881 at Warsaw, where she studied at the Conservatory of Music with Michalowski. She went to Berlin to continue her studies with Moszkowski and Urban. As a child she played in Warsaw at a historical concert a suite by Bach, and she has devoted herself to playing pieces by the old masters. She frequently uses in concerts a clavecin. Her concerts have taken her to cities of Germany, Austria, and the Netherlands, Paris, London, St. Petersburg.

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It would be too much to say that, like Anton Friedrich Justus Thibaut, professor of jurisprudence at Heidelberg, she extols the ancients at the expense of the moderns. Her book is not another "Ueber Reinheit der Tonkunst." Nor is she so conservative as the learned Heinrich Bellermann, who in his treatise on counterpoint—the third edition was published in 1887—considered Handel as a dangerous innovator. Mme. Landowska's volume is not an extended argument. The chapters are made up of loosely connected statements and suggestions. Many of the pages should be studied thoughtfully by piano teachers and pianists.

She begins by combating the assertion that music is distinctively a modern art, and she takes as her motto these words of Anatole France: "It's a sign of the times! Now I have found nine times out of ten the same facts with analogous circumstances in old memoirs or in old histories." She collects statements of musicians and critics of past centuries, and thus makes an anthology of foolish opinions, foolish as they now seem to us, as foolish as the positive opinions expressed in 1909 will no doubt seem to those who may be living in 2009, if the world then, to quote Mr. Sampson Brass, "turns upon its own axis, and has Lunar influences, and revolutions round Heavenly Bodies, and various games of that sort." She quotes a writer of Lyons who, in the middle of the eighteenth century, read an essay on music before academicians, and began: "It may truly be said that the arts have made considerable progress during the last two centuries. The moderns have far outstripped the ancients." She quotes from Voltaire, Bonnet, and goes back to Seneca, who, insisting on the progress made in his own time, plumed himself on the fact that "we now have more musicians in our solemn concerts than the ancients had in their theatres." Each generation is sure that it sees the apogee of perfec-

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tion after development for two centuries. Berlioz believed that music worthy the name began with Gluck. Victor Hugo, who was cock-sure of everything, addressed Palestrina as the "father of harmony." As Mme. Landowska says: "The young threaten us with masterpieces which will cause everything written previously to be forgotten. The old, those prophets of misfortune, cry out against the corruption of taste. In their time everything was better. But the public, that 'voice of God, which is never deceived,' far from the exaggeration of one and the other, celebrates two or three composers who died 20 or 30 years ago, whose obituary notices are still fresh in the minds of all."

There is another chapter on this subject, as though the author, like Flaubert's Bouvard and Pecuchet, wished to compile a commonplace book of foolish and contradictory speeches and dicta. Cahuzac found the compositions of Pergolesi, Handel, and Leo infinitely superior to those of Carissimi and Corelli, but his favorite composer was Mondonville, who towered above them all. Mozart, in Zelter's mind, summed up Bach and Haydn. Adam thought Rameau's scores should not be taken from the shelf. Fétis found Palestrina's works good studies. About 1860 Mozart was dismissed by certain critics as childish and Beethoven as rococo, far inferior to the heroes of that day. Some, like Mr. Lush in "Daniel Deronda," cared only for Meyerbeer. "The

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music of to-day and yesterday is always right; that of day before yesterday is always wrong."

Richard Strauss said some time ago that even a perfect work should be considered as only a seed deposited in the soul of posterity, which will thus be able to produce works that are greater, works of full perfection. It is necessary, however, that the natural instinct and sense of justice belonging to the naïve crowd should be defended against the eternal party of those who wish to go backward, who constantly endeavor to choke the people's lively attraction toward progress. Mme. Landowska asks in what respect modern works are superior to the great ones of Palestrina. Bach, Beethoven, and she is of the opinion that the crowd prefers to hear that which it has heard before. This is certainly true of opera, as we all know in Boston. It is also true of symphonic and chamber works. That which is radically new is suspected by the great majority.

On the other hand, Mendelssohn toiled to make Bach known; Bach often copied works of Frescobaldi, Buxtehude, Couperin. The last named had written, in turn, pieces in homage of Lully and Corelli. Beethoven called Handel "the master of us all," and Wagner waxed ecstatic over Beethoven. Berlioz put Gluck on a pedestal, and Rossini bowed humbly before Mozart. It might also be said that Richard Strauss conducts operas by Mozart with a peculiar delight, and is never weary of admiring Mozart's melodic line and his Grecian serenity. Nor is it necessary to remind the reader of Liszt's respect for the classics, or of Schumann's worship of Bach. Nevertheless, all of these worshippers went on writing music in their own way.

The progressionists and the reactionaries are both wanting in historic feeling. The latter say our sons will be good for nothing. The progressionists say their ancestors were nobodies.

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We are not familiar with the music of these despised centuries. Fiji Islanders used to kill their parents when they became old. The custom prevails in music. "We find that ancient works have fallen into deserved oblivion, because they did not possess the great qualities necessary to resist the gnawing tooth of Time. We say of the beautiful as of the true, it is necessary to leave it to Time. As if Time were not ourselves, but a sort of infallible judge descended from heaven. When Bach was forgotten for a century after his death, it was held that his works did not have a sufficiently vigorous constitution to resist the proof of Time and to save it from the shipwreck that puts an end to mediocrity. But it is we ourselves who throw aside masterpieces as garments worn and out of fashion. When an old and long-forgotten work is brought to performance and its inherent beauty makes its way, we are astonished. 'Was there such beautiful music at that epoch? Three centuries ago? And in England? 'Incredible!" Yes, there was such music. I am not able to say whether it is better or poorer than that of to-day, but its tenderness moved hearts that were worth ours. . . . After a concert in which I had played beautiful pieces by Bach, Handel, Purcell, Frescobaldi, an honest composer of the province, who afterward sent me his compositions—and what compositions! —came to congratulate me. He appeared to be sincerely moved. 'How beautiful!' he kept saying. 'Might not one say, madam, that these men foresaw us!'"

Mme. Landowska is not a decrier of modern music; she has no patience with those praisers of the past who delight in pointing out signs

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of a decline in the art of their own epoch and predicting a speedy death. She believes that there is progress in science, machinery, industry; but is there any such thing as true musical progress, and in what respect is the most modern composer necessarily superior to Bach, Mozart, Palestrina? She finds comfort in the words of Victor Hugo: "The beauty of art lies in the fact that it is not susceptible to processes of perfection. Art, as art, goes neither forward nor backward. The transformations of poetry are only undulations of the beautiful, useful in the human movement. Art is not susceptible of intrinsic progress. . . . It does not depend on any future perfection, on any transformation of language, on any death or birth of an idiom. It is as pure, as full and rounded, as divine, in a state of complete barbarism as in a state of complete civilization. Such is the law of art, and it is little known." The strictly ascending line, adds Mme. Landowska, traced by these believers in progress, which should lead us step by step toward the ideal, becomes metamorphosed into a series of fluctuations, capricious undulations, differing in beauty; but each one is perfect in itself, each one is incomparable. Music is not as a pupil who goes from one class to a higher one, and only in our day receives the diploma. Each form, each "genre," each style, may have its own rise and fall. A musician may say that Rameau's clavecin pieces seem to him inferior to those of Couperin, and he has the right to utter this judgment, for the character and the form are not dissimilar; but only a musician would say that Dumas the younger is superior to Homer because Dumas was born several centuries later. Yet this idea of progress acts as a spur to a composer.

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The objection is made against the old music that it only charms the ears; it is wanting in grandeur and pathos. Bach is an exception: he is the forerunner, the prophet who foresaw our epoch and our tastes. "The idea that the Cantor of Eisenach, while he dedicated his works to Frederick the Great and the princes of his time, composed them solely with an eye to the audiences now at the Châtelet, is a commonplace so consecrated that I hardly dare to dream of combating it." It is said that our romanticism is to be found in the Chromatic Fantasy. It is not, however, Beethoven, Chopin, or Schumann announced in this composition, but composers still later, because they are less known, Frescobaldi, Buxtehude, writers for the lute, and others. "Why should Bach have given himself the trouble of seeking to divine the tastes which would reign centuries after his death, when it was easy for him to find in the works of predecessors all the forms which now appear

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romantic? . . . He not only did not attempt to divine the tastes of future generations, but he did not even follow all the ideas, then considered as advanced, of his own century. He was rather a conservative." The qualities which pleased later the romanticists and led them to extol Bach are also to be found, expressed perhaps with less genius, in the works of nearly all the composers of the seventeenth century and even before that.

It may be said in reply, that the conception of the pathetic is not to-day what it was in the seventeenth and eighteenth centuries. To-day the pathetic must be poignant, vehement. In the eighteenth century vehemence in musical speech was thought to be vulgar, a parade effect. Quantz, P. E. Bach, and the French composers protested incessantly against it. Such pathos was described as an attempt at any price to keep the hearer awake. In the music of Haydn, and even in the operas of Mozart, there is little that is in the ears of our generation truly emotional, dramatically emotional. Mozart seldom wrote such dramatic pages as those for the scene of the duel in "Don Giovanni" and for the scene between Don Giovanni and the Statue in the supper-room. Mme. Landowska does not refer to these exceptional scenes. Her description of the æsthetic conceptions of the eighteenth century explains the suavity, the tenderness, the lightness, that is thought by some to approach superficiality. Does it not also explain why the music of the eighteenth century leaves cold the great majority of hearers to-day, or only entertains them for the moment?

The dance form was especially cultivated by the old writers for the forerunners of the piano, and, although a famous dancer saw in a minuet the true microcosm, the fact that the musical thought was expressed in the form of a gavotte or a minuet leads some, and without just cause, to consider the thought itself as light and frivolous. Vol-

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taire spoke for his epoch when he said that the serious was never graceful. Why should the world be distressed with the expression of sorrow and mourning? The object of art, they thought, was the pleasure that accompanies emotion, which, however strongly felt by an individual, should be expressed agreeably, amiably. Thus Mozart wrote that even in the expression of horrible situations music should never wound the ears, never cease to be music. The French taste of the eighteenth century was based on the moderation and the calm nobility of Grecian art. Romain Rolland is right in saying that "the majority of musical disputes—the followers of Rameau against those of Gluck, those of Debussy against those of Wagner—go back in reality to the great question of aristocratic art versus popular art." The chief merit of this eighteenth century music, cultivated at courts, polished in a society ever mindful of manners, was thought to lie in elegance and purity of taste. Everything that might ruffle a sensitive soul was shunned. The audiences of that century preferred to have their ears agreeably tickled by music that was gay or gently melancholy than to be thrilled or overpowered. Did not La Harpe, coming from a performance of Gluck's "Armide," say that he did not wish to hear the cry of a sufferer? "If I have heard only the clamor of despair and convulsive groans, I may admit that it is all true to nature, but it is so true that I shall not go there again." There were women who

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longed for more tragic, harrowing emotions, as Miss de Lespinasse, who wished to hear "I have lost my Eurydice" sung a dozen times a day; Gluck's air stirred her so mightily. It has been pointed out that the music of Gluck might as fitly go with the words "I have found my Eurydice."

It is sometimes said: "If the old masters had only known our music!" Would they have enjoyed it? Chopin thought the music of Beethoven too boisterous. Berlioz marvelled at the music of the Elysian Fields in Gluck's "Orpheus." "These vaporous harmonies, these melodies melancholy as happiness, this gentle and weak instrumentation which gives so well the idea of infinite peace—all this caresses and fascinates." Debussy last year, hearing an opera by Rameau, regretted "the charming fashion of writing music, a fashion that we have lost." Nor are the French alone in this taste. Nietzsche confessed, or rather shouted in his most strident tone, that he was sick of the "romantic disorder," the cry of passion that hurt his ears in the opera house.

Some have not hesitated to say that one of the greatest elements, if not the essential element of musical progress, is the gradually ascending march of dynamic force, the long and gradual crescendo of sonority.

La Fontaine reproached Lully for the din of his operas. The partisans of Rameau spoke of Gluck as a German who had come into France



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to harden ears by his continual noise. Grétry wrote: "Since the Bastille was taken, music is made only with cannon shots." Berlioz. stormed against the violence of singers and composers, and wished the introduction of an ancient Chinese law which punished by death an excessive use of the gong. Wagner and Verdi were bitterly abused for their "noise."

If this theory of steadily increasing sonority were well founded, we should then play less vigorously a piece written at the beginning of the nineteenth century; still less vigorously a piece written in the eighteenth century; and there would be a steady diminution until there would be an "inaudible pianissimo." How welcome this rule would be to pianists and conductors!

Unfortunately, the theory, though specious, is essentially false. The music of Mozart and Haydn is not dynamically more powerful than that of Bach and Handel. The music of the eighteenth century is not boisterous than that of the seventeenth. There is no one ascending line traced by progress; there are undulations. Mme Landowska describes monster concerts given in the seventeenth century and names the orchestral forces. Couperin and P. E. Bach warned their pupils against undue force. Haydn's ideal performance was one that was "piano." Baron de Trémont assures us that when Haydn's quartets and other pieces were played in the presence of the composer, he constantly urged the musicians to use less force. Chopin could not endure a noisy pianist, and his piano was so delicately graded that he had no need of a powerful forte in his own playing. What would he say to a formidable pianist in 1909 "revealing the more heroic Chopin" to a gaping audience? Quality of tone is of more importance than force, but powerful sonority is not a sign either of progress or decadence. It is connected intimately with the taste

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and the æsthetic conception of a generation, with "the style" that is in fashion in a particular epoch. Leopold Mozart, looking over a new composition of his son, said he had been sadly imprudent, for he had forgotten to put anything in it for long ears. "For big ears, there should be sounds in proportion."

And how about the innovators? Did Beethoven, as some say, completely modify the form of the sonata? No, the chief changes in the sonata form were made by P. E. Bach. Beethoven in his first sonatas wrote for a keyboard of only five octaves; but there were then keyboards of five and one-half and six octaves. Later Beethoven gave a freer rein to his fancy. "He indulged in modifications and innovations through the necessity of inspiration and not to satisfy a meditated plan of a revolution in form." Palestrina, profoundly original, conformed to the contrapuntal traditions of the past. To-day the cry is "Innovation! Revolution!" And every great composer is characterized as a breaker of moulds. In past centuries composers guarded against making a parade of any innovation. Even Gluck said that he attached no value to the discovery of something novel, unless it came naturally through the situation and the expression of the situation. Composers did not hide their preference for formulas. "Perhaps they found, as Anatole France says, that the old prejudices are less harmful than the new ones, for time has polished them by use; or perhaps, to quote Jean d'Udine, 'all forms are equally good to express our emotions; but our emotions are not all equally lively or deep.'" There are no superior or inferior forms; in the hands of a genius all forms are superior. Innovation in itself is a matter of slight interest.

Forms are now on a greater scale, more substantial than they were. The words "huge," "spacious," "colossal," "substantial," were not æsthetic terms in the eighteenth century. All that was asked of a work was that it should be noble, graceful, gentle. Brevity was then a condition of beauty. "Out of our great sorrows," said Heine,

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"we make little songs." "The miniatures of Couperin often contain more music and more beauty than are found in certain symphonies." Or, as Mauclair puts it: "When a thing is well organized, the grandeur is in the model, not in the size. If any one should photograph the Eiffel Tower and a statuette of Tanagra, and show the two proofs to a person unacquainted with the two objects, he would surely say that the statuette was taller, greater than the tower."

Take the bars that divide measures. They were at first inserted to make the reading of music easier for the increasing number of amateurs. There is no doubt that this so-called convenience has done much harm to intelligent phrasing and encouraged the hideous monotony of "the strong beat." The result is a disregard of the true reading and punctuation of musical sentences and the destruction, in many instances, of rhythmic feeling.

It is true that orchestral music has made an enormous advance. Composers have now in general a finer appreciation of nuances and combinations of colors. They have a surer knowledge of the resources of various instruments, and some gain strange effects by a deliberate use of the instruments' weaknesses. Is a symphonic work the most sublime manifestation of musical art? In past centuries music was described as the art of singing. Has not the orchestra become too dominating in opera, oratorio, cantata? Has there been any real

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advance in the instrumentation of an opera for truly artistic purposes since Mozart? Has there been any advance in the instrumentation of a symphonic or choral work since Berlioz? A greater wealth of means, a greater variety of instruments, is not a substantial proof of superiority in an art.

Mme. Landowska is naturally opposed to all transcriptions, to revisions that are supposed to make an ancient work more acceptable to modern ears. "What would sculptors say, if some stone mason should take it into his head to hew the Venus of Milo till she had a wasp's waist, or if some one wished to twist Apollo's nose to give the god more character?" Buelow did not hesitate to transpose pieces by Scarlatti, group together certain pieces to make suites out of them; "for the public," he said, "is afraid of sonatas." He sinned more grievously. Tausig sinned as deeply.

We often hear that ancient music should be played "in the ancient style," with an indifferent calmness, without sentiment. D'Albert says in the preface to his edition of "The Well Tempered Clavichord": "I am aware that there are persons who submit for hours to the cantatas of Bach, without showing any apparent boredom. They are hypocrites or pedants. Bach ignored the graduation of passions, grief, love and did not suspect the possibility of expressing them in music." Mme. Landowska retorts: "We all know that Bach had two wives, to whom he was deeply attached, and twenty-two children whom he loved with all his heart, but he 'ignored that which may be called love,' as did all the composers who lived before him." Now a man may have had five wives and thirty children, and yet not have been able to be emotional in music. It is more to the purpose to note that, according to d'Albert, the interpretation of Bach's piano pieces should bring out their true character, which resembles that of the

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cantatas; that is to say, in a manner so that it will be impossible to hear them without being bored. Music thus played is played in "the classic manner." Pieces by Bach, Handel, Pachelbel, Couperin, whether they be pompous, radiantly solemn, exuberantly ecstatic, brilliant, tender, gay, voluptuous, whatever the character of any piece—these should all be performed with a like degree of severity, sobriety, rigidity, in the so-called "ancient" or "classic" style! Yet Bach wrote pieces to which he gave the title "gallant," pieces in which there was a greater freedom of fancy than in those of severe counterpoint. There are also modern writers who insist that Bach's style is always that of the organ, in spite of the fact that he wrote voluminously for clavichord, violin, groups of chamber instruments, solo voices and chorus. The chapters on "Style," "Tradition," "Interpretation" in Mme. Landowska's book are indispensable to teachers and students—and there are music-editors and virtuosos who might read them with profit. But many of the pages would have little inter est for the average reader, and they must here be dismissed with warm commendation.

As for tradition spelled by Mr. Jaques-Dalcroze "trrraaadition," it is too often only a collection of errors or whims bequeathed by some celebrated interpreter and consecrated by time. An exaggerated importance is attached to these whims and errors. There always have been, there always will be, pedants to whom the performance of the slightest figure according to their rules is dearer than all the beauties of art. Nor are these pedants often truly erudite persons; they are demi-savants, of whom a Hindu proverb says: "A man gets along easily with the ignorant and still more easily with the wise man; but even Brahma could not accommodate himself to the man whose foolish pride has been swollen by a bit of knowledge." "Genius in interpre-



tation consists in a forgetfulness of oneself"; but, in saying this, does not Mr. Jaques-Dalcroze go too far? Mme. Landowska does not hesitate to say that, admirable musician as he is, he would be incapable of performing much of the music for players of virginals and clavecin, or the slightest piece for the lute, without consulting ancient writers or modern historians. "Forgetfulness of oneself will not reveal to him the proper execution of ornaments, the tempo, or the tablature of the lute. He would stand before these marvels as a fine elocutionist asked by some one to read a poem written in a foreign language. Bring together one hundred musicians and ask them to play a piece by Rameau or Mozart in the movement of an Andante; if they have not made researches, they will play it slowly (lentement), and, if the next piece is marked 'più andante,' they will play it slower still. And this will be erroneous." They will answer that they follow "trrraaadition."

The interpreter should forget himself, but he should not forget the work before him, the individual style of the composer, his ideas, his details which were certainly as dear to him as the style and ideas of a modern composer are to him in turn. Tradition alone leads conductors as well as pianists and singers astray. A thorough study of treatises contemporaneous with the music performed will often shake the investigator's faith in traditions that are to many as Holy Writ. The so-called "slow movements" in the old music are often played too slow, from respect for utterly unwarranted tradition. The hearer is thereby bored, and he finds the music itself boresome, whereas the bore is the interpreter.

Virtuosity is not a modern invention. Many composers of the past centuries were distinguished virtuosos. An extreme importance was attached to excellent performance. Having made these statements, which are not startling by reason of originality, Mme. Landowska

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drops into anecdote. The chapter, "The Virtuosos," "Music and the Mæcenases," are of little value. Yet there is a story about Maxime Gorki that will bear retelling. Mme. Landowska happened to play with a string quartet. The train was late that brought the quartet and they had no time to don the conventional concert dress. Gorki came to talk with them in the intermission. "I did not miss your dress coats and shirts," he said, "but one thing always shocks me in a concert; to see true artists after the performance of a masterpiece of Beethoven or Mozart come forward to bow in answer to the applause. It seems to me more just, more dignified, if the audience rose to salute the artists or the masterpiece."

* It is Mme. Landowska's belief that, if you should bring together one hundred musicians and give them a piece by Rameau or Mozart in the movement of an *andante* to play, they would play it *lentement* (slowly), unless they had looked carefully into the matter, and if the following piece were marked *più andante*, they would play it at a still slower pace. And this performance would be false. Yet they would have followed faithfully tradition. She gives definitions of *andante* in the dictionaries of the French Academy, Larousse, Littré, and in the various encyclopædias. The new Larousse says: "Andantino: more animated." "All musicians agree on this subject" (!) In the eighteenth century *andante* corresponded in French to *gracieux* (gracefully) and also to *sans lenteur* (not slowly); it indicated a moderate movement, between slow and lively. *Andantino* meant "in the same movement with more lightness; *più andante* signified faster, not slower." And Mme. Landowska quotes a "nearly exact" explanation from George Sand: "The autumn is a melancholy and graceful *andante*

* This paragraph and the one following were published originally in the *New Music Review* (New York) of September, 1909.

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which admirably prepares the solemn *adagio* of winter"; only as Mme. Landowska observes: the *andante*, always graceful, was not necessarily melancholy, for we often find in Handel's works the direction *andante—allegro*. Few are thoroughly qualified to interpret the directions of tempo and the cipher of ornamentation in the music of the eighteenth century. Is there not still dispute as to the meaning of "*organo pleno*"? Some would have it that this direction means "full organ," and they pull out all the stops without thought of the character of the music. Others say that "*organo pleno*" means only this: that the piece was composed for a fully equipped organ, as equipment was understood at the time. In the old days the interpreter, a musician as well as a virtuoso, was supposed to build on figured basses, to take the proper pace without the composer's express direction, to ornament tastefully adagios, to fill in passages where the composer had indicated only the harmonic skeleton. The admonition "*ad libitum*" was equivalent to our "make yourself at home," which we say to an honest man, "knowing that he will not be indiscreet, that he will not turn the house topsy-turvy, or throw out of the window furniture and bric-à-brac that are not to his taste, or bring in articles that do not please us." At the same time, the old composers were exceedingly anxious for an exact interpretation; thus Couperin in a preface to a volume of his pieces urged that no note, no ornament should be changed. The modern interpreter should know thoroughly the language of the piece as well as feel its spirit. He need not thus fear the

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reproach of archæological pedantry. "We are wrong in caressing with religious fervor the ignorance of performers."

There has long been an erroneous idea that ancient music should be performed at a slow pace. Various reasons are given in support, all of which Mme. Landowska vigorously combats. No doubt the old notation, the use of the half-note where we should write a quarter, had much to do with this belief by deceiving the eye. In like manner the frequent use of the *alla breve* has misled the careless. According to Quantz each measure of an *allegro alla breve* should be performed in the duration of a single beat of the pulse, and a half-note is the half of a beat, so that the half-note would be metronomized at 160. "*Grave*" in French overtures demanded a pompous but animated movement. "Tempo rubato" had not the meaning we attach to it to-day; it was a sign of ornamentation; but Mozart spoke of it as we now understand it, and before him Frescobaldi and Froberger advised performers to shun rigidity of tempo and to abandon themselves fully to the movement.

Mme. Landowska states—apparently without the fear of Mr. Dolmetsch before her eyes—that Mozart never used a clavichord or a spinet; that clavier with P. E. Bach, Marpury, Quantz, Mattheson, was a general term for all instruments "*à clavier*"; that the flügel was the clavecin, a different instrument from the clavichord and forte-piano and not of the same family; that the clavichord had a limited influence on musical art and played a certain rôle only in Germany, where it was excluded from grand music, served to accompany only a feeble voice, or as an instrument for beginners—there were no "clavichordists"; the harpsichord is only the English Synonym of clavecin; the true title of Bach's "Clavierübung, exercises pour le clavichorde," is "Clavierübung für ein Clavicymbel mit zweyen manualen"; the

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pianoforte in its primitive form and later in the time of P. E. Bach, Haydn, Mozart, Beethoven, even to the middle of the nineteenth century, was less sonorous than the clavecin.

Reading the various opinions about music quoted by Mme. Landowska, one is tempted to say with Auber, a composer of fine taste, admirable sense of instrumentation, facility that was injurious to his indisputable talent: "Music is a fugitive art destroyed by fashion."

ERNEST NEWMAN'S "HUGO WOLF."

BY PHILIP HALE.

Mr. Ernest Newman's Life of Hugo Wolf is published by John Lane Company, New York. The volume, a large octavo of 279 pages and with 13 illustrations, is one of the series, "The New Library of Music."

The Life of Wolf has been written in German by Dr. Ernst Decsey in four voluminous volumes, after the manner of the German and Austrian biographers. Chrysander's "Handel" is in two dull volumes and a part, and is unfinished. Pohl wrote two volumes of Haydn's Life, and he, too, died, leaving his excellent work unfinished. Jahn's "Mozart" was originally in four huge volumes. Max Kalbeck is still working on his Life of Brahms. Over 1,000 pages, large octavo, have been published, and the author has not got beyond the year 1873. Indefatigable, formidable persons, these earnest, deep-thinking biographers!

The Life of Wolf by Decsey is supposed to be authoritative,—the official life. It is by no means tiresome reading. Wolf himself was not a dull man, nor was his life ordered according to routine, smugly conventional. As is well known, he was insane in the last years and he died in a mad-house. Some may think that his lack of mental balance accounted for strange actions in the Vienna of his student



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and teaching days. No doubt Dr. George M. Gould, of Ithaca, N.Y., would swear that Wolf's eyes were the cause of his malady, and he would class him with Swift and a hundred other eccentric authors, madmen, geniuses of high and low degree. There is no doubt that the insanity of Wolf did much for his fame. It is a generous habit to overpraise the ability of the unfortunate.

Mr. Newman must be ranked among the very first who have in all time written about music and musicians. His learning is indisputable, but he is not a pedagogue. His style is clear and luminous; now picturesque, now eloquent; now incisive, epigrammatic; now rhythmical and a delight to the ear as well as the eye. He escaped long ago as a descriptive writer from the influence of Macaulay and he does not ape Pater. His style is his own. In his judgment he has a sense of historical perspective, or proportion. He is invariably interesting.

In this Life of Wolf Mr. Newman has used the material collected by Dr. Decsey and correspondence and articles published by others. He gives full credit to his predecessors, and does this with the generosity of a full man, not giving thanks in a foote-note.

The salient features of Wolf's Life as man and musician are known to all who are interested in modern music, for much has been written about him. Thus it is known to every one that he was expelled unjustly from the Vienna Conservatory; that he almost starved as a pianoforte teacher; that he wrote highly original reviews as a critic for a Viennese frothy paper; that he afterward had devoted friends; that a fund was raised for him to allow him to compose without distracting thoughts; that he went mad. In speaking of Mr. Newman's admirable biography, it is not necessary to retell the story of Wolf's sad

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life. The biography is interesting also in this respect: it tells us much about Mr. Newman, his opinions on art.

Yet there should be reference here to Mr. Newman's estimate of Wolf, as a human being, an estimate founded on statements made openly or whispered by those who knew him. It would seem then that Wolf's occasional harshness, rudeness, was merely part of his "fundamental sincerity." "Wherever art was concerned he went straight for the truth, in his opinions, as in his music." He held sentimentality and any form of pose in horror, and he was savage in his expression of contempt. Naturally he made enemies; but no man had more devoted friends of a high character, friends of various dispositions.

"What one hears in private," says Mr. Newman, "of some of the details of his life, interesting as it is to the moral pathologist, is not yet a matter for the public ear. If further information is to be given to the world at large it must come with full authentification from those among his personal friends who are best qualified to sift the faults from the legends. No feeling but one of the most poignant pity can fill us when we think of the growing misery of his life and the brutal, senseless tragedy of his end. The gods, no doubt, mean well, but their technique is bad. Nature is not so prodigal of brains of the first order that she can afford to fling them to the rubbish heap in this

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blind and wasteful way. Since the death of Schubert there is no musician whose premature end has been so truly irreparable a loss to art." This last statement is a strong one. There was Bizet, for instance.

Let us consider for a moment Wolf as a critic and as a composer of songs, for Mr. Newman is especially happy in his treatment of these themes.

Wolf wrote for the *Salonblatt*, which circulated chiefly among the fashionable people, the "smart set"—to use a vile, a hideous phrase—and the "climbers" of Vienna. "Wolf's strong and acid writing must have seemed, among the generally 'frivolous confectionery' of the rest of the paper, rather like the irruption of a fanatical dervish into a boudoir." He had decided tastes; he had no delicacy about expressing them violently and he wrote uncommonly well, with enthusiasm for all that he thought pure and noble in art, and with invective and irony for that which seemed bad in his eyes.

Mr. Newman believes that the last person to be capable of being a good critic is an original composer; "the very strength of his own individuality is apt to render him only moderately receptive of the contrasted art of other men"; and Mr. Newman cites Brahms missing the fragrance and color of Tschaikowsky's music, and Tschaikowsky not appreciating the meaning and structure of the music by Brahms. He might have cited Weber's articles about Beethoven; singular judgments handed down by Beethoven, Berlioz, Wagner, or other composers. Wolf, however, showed an admirable catholicity. He was right by instinct, the instinct of "a finely organized nature willing to enjoy keenly whatever could appeal to it as being beautiful."

There was reason often for his acidity, invective, hate. "While

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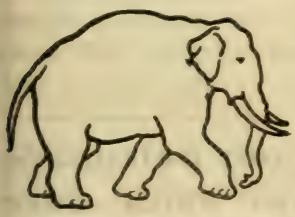
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admitting that musical criticism is of no value unless it sees all round a given case, and states not only its disagreement, when agreement is not possible, but the reason for its disagreement, one cannot subscribe to the further theory, held by many worthy people, that the writing should never show any signs of internal warmth and that every word should be struck out that is likely to wound. So colorless an ideal of the duty of the critic can in the last resort only be held by men for whom the art life consists merely in enjoying the better products and ignoring the worst, who are not keenly enough interested in progress to go out and fight for it, and who do not realize that bad art cannot safely be ignored, for the simple reason that it debauches the public taste and so makes it harder for better art to find eyes to look at it and ears to listen to it." The critic must suit "his strategy to the enemy and to the situation." A man may be enthusiastic and yet logical. He may be ironical and yet discriminative. He may feel the anger of the righteous man and yet keep a cool head.

Note these words of Mr. Newman: "And that there are occasions in newspaper musical criticism when the critic must express himself with warmth will be denied only by those who have never been brought face to face with some of the problems that beset the critic day by day—the dealing, for example, with impudent incompetence or the cynicism that looks upon the public only as a milch cow to be drained for personal profit, or the charlatanism that plays upon the half-educated instincts of the musically illiterate. It were folly to treat things of this kind with the same courtesy, the same toleration as honest effort that may not quite reach the goal it aims at."

It should be remembered that Vienna, when Wolf wrote, was a city of prejudices and ignorance. Schumann observed this long before



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Wolf wrote. It is to be observed to-day. Hanslick, the most prominent critic, was an evil influence. He never understood Berlioz, Liszt, Wagner, Tschaikowsky; he did not appreciate Verdi at his full value. Concert programs were hide-bound in their conservatism when Wolf wrote, Read Wolf's appeal to the conductor of the Philharmonic Society: "Gade, Dvořák, Molique, and out of charity—what a gigantic effort!—a symphony of Mozart. Bravo, Herr Kapellmeister! You exhibit taste, good intentions, industry, devotion, zeal, perseverance, and a good supply of ambition. What is it all to lead to? Won't you climb to the dizzy heights of producing the youthful symphonies of Haydn? Do you dread the labor it would take, the sleepless nights, the bloody sweat? No, Herr Kapellmeister, you must take care of yourself, nurse yourself; you need rest. Go on making us happy with Dvořák rhapsodies, Gade overtures, Molique 'cello concertos. Why have a Mozart symphony at the end? and of all things the superb one in E-flat? This work is too complicated. You are ruining your system with rehearsals, and then the prospect of hearing you conduct Czerny's 'School of Velocity' (the instrumentation of which Herr B. should be obliging enough to undertake) would be taken away from us forever."

Wolf roared against late comers and early goers; against noisy applause after exquisite or noble music. He demanded small theatres for operas of the lighter class, small halls for chamber music. There were works by Brahms that pleased him,—songs, and some of the chamber music, and he praised them warmly; but the Brahms that others thought great was only the epigone of Schumann and Mendelssohn. Schumann, Chopin, Berlioz, Liszt, had all passed him by as a symphonist and left no trace on him. Brahms was blind to Wagner. "Just as people at that time danced minuets, *i.e.*, wrote symphonies, so Brahms also writes symphonies, regardless of what has happened in the mean time. He is like a departed spirit that returns to its old house, totters up the rickety steps, turns the rusty key with much difficulty, and directs an absent-minded gaze on the cobwebs that

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are forming in the air and the ivy that is forcing its way through the gloomy windows."

As a critic, Wolf admired Gluck, Beethoven, Haydn, Mozart, Weber, Marschner, Schubert, Schumann. He did not care for any music that was distinctively national, but he liked that of Smetana, Glinka, Tschaikowsky. He saw little in modern Italian opera writers, and he abhorred especially, but for widely differing reasons, Boïto's "Mefistofele" and Ponchielli's "La Gioconda." Of Ponchielli he wrote that this Italian had no originality: "He has a dozen physiognomies; his imagination proceeds like a stubborn ass that after every second step goes back upon the first. 'La Gioconda' is composed merely for the singers, not for the public." Wolf was fond of Berlioz and Bizet.

Mr. Newman thinks that Wolf's newspaper work for four years retarded his own development as a composer, by reason of the physical strain and the mental distraction.

In this biography there is comparatively little about Wolf's miscellaneous compositions, orchestral, chamber, choral. Mr. Newman admits that the symphonic poem "Penthesilea" is unsuccessful. Wolf was wildly enthusiastic over Kleist's tragedy, but he was "rarely at his very best except when he had a poem to work over line by line."

Those who have heard Dr. Wuellner sing Wolf's "Feuerreiter" and marvelled at the dramatic power of the song will be interested to know that Wolf also set music for chorus and orchestra to Möricke's wild poem. The chorus and orchestra give of course more tone, substance, and effect. "An excellent new effect is made at the first occurrence of the words 'There behind yonder hill, see the mill is burning,' where the phrase that appears only once in the ballad is now first of all shouted wildly by the sopranos and contraltos, and then answered softly, as if from the distance, by the tenors and basses. The end,

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too, is much more impressive in the choral version than it is in the original ballad; the dark harmonies for the four voices suggest the atmosphere better than the single voice-part does, and the drum taps in the closing bars sound very ghostly."

Not the orchestral, choral, and chamber pieces, not the opera "The Corregidor," will put Wolf securely in a commanding position. The songs of Wolf will make his name immortal, and Mr. Newman does not hesitate to place Wolf at the head of the song-writers of the world. Mr, Newman does not throw out wild and whirring words; he argues the question patiently, elaborately. Nearly seventy pages of this biography are devoted to Wolf, the song-writer.

"What?" some one may say, "Wolf a greater song-writer than Schubert?" Mr. Newman bids the surprised one to sit down, that they may reason together. Like Mozart, in spite of heaven-sent gifts, Schubert was too fluent; his poetic sense was often at fault; he was not always careful to think out a poem as a whole, and to give fresh expression to a fresh emotion; he was often contented with the "lazy" strophe form, nor disturbed by the consequent falsification of the poet's meaning; he often fell into misaccentuations, threw emphasis on the wrong word. "He took up many profound poems in far too superficial a mood, dashing irresponsibly into the music for them before he had really penetrated half-way to their secret. The relation of his music with many poems was not the marriage of equal minds; it was not even a passionate *liaison*; it was merely a bowing acquaintance from the other side of the street." In all these respects Wolf was the greater artist; he had the gifts that Schubert "either lacked or displayed only intermittently." He was poet and musician. "Schubert is indeed almost incomparable, singer and seer in one. But, like every other great musician, he has been smothered in uncritical adulation. Men write about him now according to a formula: they do

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not paint his real portrait, keeping their eye on the model the whole of the time."

Wolf pierced to the heart of the poem. He allowed the poet to prescribe to him the shape and color of a song down to the smallest details. He did not allow his own melodic idea to run counter to the poetic thought. He did not sacrifice verbal sense; his manner of making melodic accent coincide with the verbal is wonderful. Yet his melodic line seems natural, inevitable, Furthermore, Wolf gave the pianoforte part "a significance it had never previously had in the whole history of the song." The pianoforte part of many of them seems self-sufficient, a pianoforte piece; but the piano and the vocal parts fit together with unparalleled ease and effect. Mr. Newman declares that the phrase, "Wolf is the Wagner of song," is only a half-truth."

It was as though Wolf habitually composed a song in a clairvoyant state. He saturated himself in every poem; he lived its life completely. When the fit was on him, he would scarcely sleep, eat, or go out of the house for days, and, when the songs were written, he would run to play them to his friends, laughing and crying at the same time. He saw pictures when he composed. For "Weyla's Song" he imagined "the protecting spirit of the island of Orplid sitting on a rocky ledge in the moonlight, holding her harp in her hands"; for the second "Coptic Song" he pictured "a banquet of wise men from every land, singing a jocund, high-spirited song and draining their bumpers at each refrain." He would read the poem till it had taken possession of him, not thinking at the time what music he would write for it. He would sleep, and the song would come to him mysteriously, so that in noting it down the brain outran the pen. "The poems literally set themselves. Wolf was only the expressive medium through which all the deeper significances that were latent in the poem were made visible and audible."

English literature is not rich in biographies of musicians. There are biographies enough, but the majority of them are merely anecdotical, eulogistic without discrimination, or matter of fact. Mr. Finck's "Wagner" is entertaining and valuable, though it was written at a time when Wagner was in need of defenders, and the biography now seems unnecessarily polemical. "Grieg," by the same author, is an excellent piece of work. The two have a personal flavor, and they are written with unflagging gusto. Mr. Newman's "Wolf" is a welcome addition. As a biography, it is deeply interesting. As a critical review, it is illuminative and stimulating.

Rondo Infinito for Full Orchestra, Op. 42.

Christian Sinding

(Born at Kongsberg, Norway, January 11, 1856; now living at Christiania.)

Sinding's "Rondo Infinito" was published in 1898. The first performances of it in the United States were by the Chicago Orchestra, led by Theodore Thomas, at the concerts in Chicago, January 5, 6, 1900.

On a fly-leaf of the score is published a poem in Danish, entitled

"Rondo Infinito," by Holger Drachmann, with a translation into German by Eugen von Enzberg. When the rondo was played in Chicago, the program book of the Chicago Orchestra contained the following free translation of Drachmann's poem into English. Whether this translation was made by Mr. Hubbard William Harris, who was then the annotator of the program-books, I am unable to say. (The foot-note is also in the translation from Danish into German.)

RONDO INFINITO.

Yes, often with dread have I been seized,
—In strength I am not a dwarf—
When in lonely hours I have been thinking:
Now like oakum they pluck me asunder,
They lacerate the fearless Berserker,*
In quick haste cruelly thrusting
Their probes into all his wounds.

Upon the dissecting-table they place him.
—In strength I am not lacking—
But I fear even their knives.
In combat I was a valiant Berserker,
But the work of the surgeon follows;
Alas! leave his body in peace,
As long as in life he rejoices!

My hand you clasp. It causes a shudder;
—I am not deficient in strength—
And we sit by the hearth together,
Reading the legend of a priest—mark!—
Of a dissolute, tonsured Berserker,
Who died, and Satan led him away,
And the monks crossed themselves: Amen!

Five hundred years—then they unearthed him,
And thereupon a work was written,
Of what once he had done and accomplished.
Before us he suddenly appears—mark!—
As the faithful and proud Berserker of the Lord.
Satan and his sins have disappeared,
His great deeds alone remaining.

My hand you clasp, but without a shudder,
Thanks be to you that I have pride and strength!
Filled with happiness we remain together.
Five hundred years—and they will unearth me—mark!—
Like the priest and write a work
And efface all unworthy actions,
And then "the Brothers" sing their Amen!

The rondo, dedicated to Ferruccio B. Busoni, is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, snare-drum, cymbals, and the usual strings.

Mr. Friedrich Brandes thinks that the composition is called a rondo probably from the frequently recurring line in the poem, "In strength

* "N.B.—The term 'Berserker' (Berserk, in the Norwegian) is a name given to Northern heroes who fell upon the enemy with only the sword in hand, without either shield or armor." [This definition is given in "A New English Dictionary" (Vol. I. Oxford, 1888): "A wild Norse warrior of great strength and ferocious courage, who fought on the battlefield with a frenzied fury known as the 'berserker rage'; often a lawless bravo or freebooter." The Icelandic "bersrkr" is of disputed etymology. "Vigfusson and Fritzner show that it was probably 'bear-sark,' 'bear-coat.'" The word came into English literature in 1822 when Sir Walter Scott wrote in a note to his "Pirate": "The berserkars' [*sic*] were so-called from fighting without armor."—P.H.]

I am not a dwarf"; also, perhaps, from frequently recurring verse endings in the original and preserved in the German: "Berserk, Werk, merk, Zwerg." The composition is in a very free rondo form.

The chief theme of a resolute character begins Allegro moderato, E-flat major, 3-4, and establishes a decided, dotted rhythm that is maintained throughout. A subsidiary theme follows in the dominant (clarinets) and a second (trumpet). There is a return to the first. Short motives lead to the first chief contrasting episode, più andante, with theme for violins. There is then a short intermediary passage with the dotted rhythm, and the contrasting episode theme reappears this time in the major. A second important contrasting episode follows, developed from a fugato over a well-marked theme. The opening section, this time with strengthened orchestral material, serves as the final section.

***

Christian Sinding belongs to a family of artists: his brother Otto is a painter, his brother Stefan is a sculptor. As a youth, Christian disliked the thought of school, and his ambition was to be a musician. He studied the violin and composition at Kongsberg, and in 1874 he entered the Leipsic Conservatory, where he remained three years. With the aid of a Royal scholarship he studied afterward in Leipsic, Munich, and especially Berlin. In 1879 a violin sonata by him was performed, but he burned it the same year. It is said that while at Leipsic a copyist asked more in payment from him than from his colleagues, on the ground that Sinding's music had more notes. Mr. Henri Marteau told this anecdote, which he found "very characteristic and most amusing," in the *Song Journal* of November 10, 1895. To Mr. Marteau, a warm friend and admirer of the composer, we owe this personal description: "Phrenologists would surely find it worth while to examine the formation of Mr. Sinding's head. I have rarely seen a forehead as large and as prominent. The physiognomy gives one the impression of extraordinary vigor and will. His clear eyes look at one with a gaze that is almost insupportable. His personality, like his music, produces at first an unexpected and singular effect. He gains on acquaintance, for he is a seclusive man who speaks freely only when he knows his man well and has a sympathetic regard for him. I do not speak of his opinions about music, through an easily

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understood feeling of delicacy; but I can say that he is very exclusive, and for this I congratulate him. It could not be otherwise with a musician who is so original, one who consults his inspiration as his only rule. I also find it most natural that in his early works the influence of certain masters, especially the indisputable influence of Wagner is to be perceived. This is always true of the greatest geniuses. He is very Norwegian in his music, but less so than Grieg because his works are of a far broader conception and would find themselves cramped in the forms that are so dear to Grieg."

The list of Sinding's works includes a symphony in D minor, "Episodes Chevaleresques," for orchestra, Op. 35, "Rondo Infinito" for orchestra, a pianoforte concerto, D-flat, Op. 6, two violin concertos (A major, Op. 45, and D major, Op. 60), a suite for flute and orchestra, sonatas for violin and pianoforte, pianoforte quintet in E-flat major, Op. 5, pianoforte quartet, string quartet, trios, Op. 23, Op. 64, serenade for two violins and pianoforte, suite, Op. 3, suite, Op. 10, Romanze, Op. 30, variations in E-flat minor for two pianofortes, Op. 2, Romances for violin and pianoforte, Op. 79, many small pianoforte pieces, and many songs, among them the cycle "Heimfahrt," Op. 80. Among his latest publications are "Studien und Skizzen" for pianoforte, Op. 82; three pieces for violin and pianoforte, Op. 89; suite in G minor for violin and pianoforte, Op. 96; five pianoforte pieces, Op. 97; "Fatum," variations for pianoforte, Op. 94; "Nordische Tänze und Weisen" for pianoforte (four hands), Op. 98; sonata for violin and pianoforte in the ancient style, D minor, Op. 99.

The sketch of Sinding in Grove's "Dictionary of Music and Musicians" (revised edition, vol. 4, 1908) is singularly inadequate. There is a study of his musical style in Walter Niemann's "Die Musik Skandinaviens" (Leipsic, 1906, pp. 78 and 82).

***

Sinding's symphony in D minor, Op. 21, has been played in Boston at concerts of the Boston Symphony Orchestra, January 7, 1899, November 17, 1906. The pianoforte quartet was first played in Boston on November 23, 1891, at a Kneisel concert (Mr. Busoni, pianist). Three movements of an orchestral suite, "Episodes Chevaleresques," Op. 35, were played here at a Symphony Concert, February 25, 1905, and the violin concerto, A major, was played here by Mr. Felix Winternitz at a Symphony Concert, November 18, 1905. The first three movements of the pianoforte quintet, Op. 5, were played at a Hoffmann Quartet concert, February 8, 1906 (Miss Mary A. Stowell, pianist). Mme. Helen Hopekirk in a recital played the pianofort suite in E major, February 13, 1902, and with Miss Blanche Best the variations in E-flat minor for two pianofortes, January 17, 1903.

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Frederick Delius . . . . . Night Piece "Paris"
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Schumann	Concerto for Pianoforte and Orchestra in A minor
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3. DVORAK. Three movements from Terzetto, for two Violins and Viola, Op. 74
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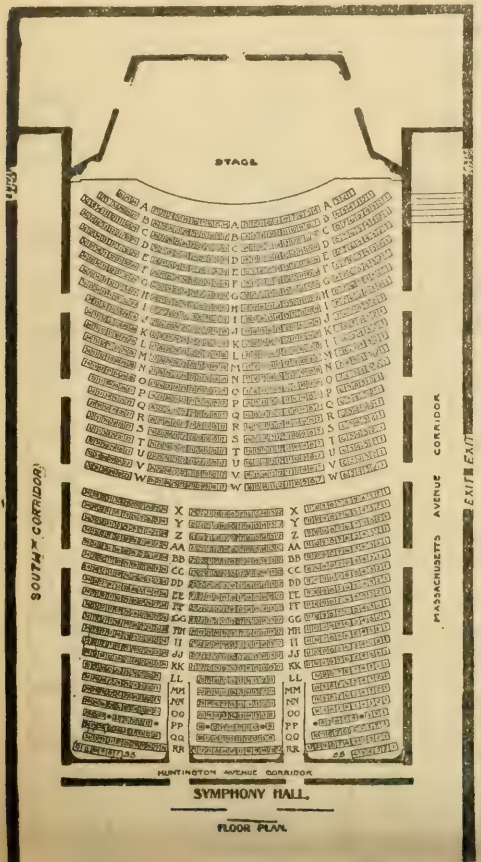
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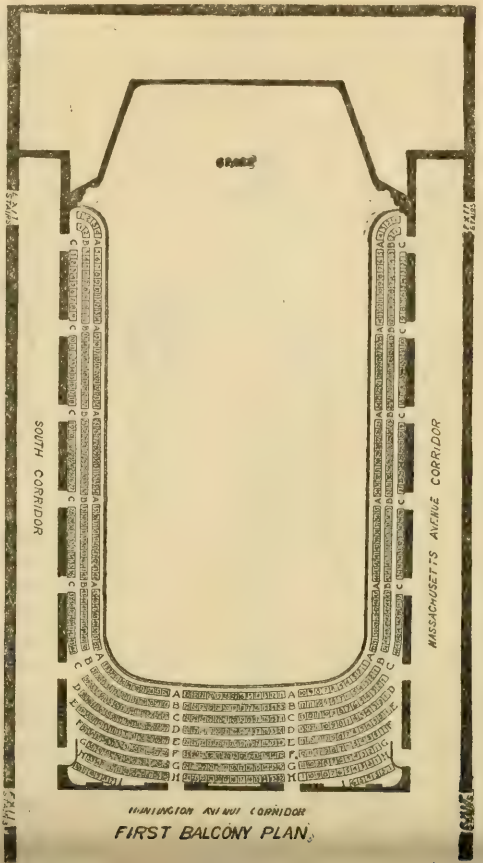
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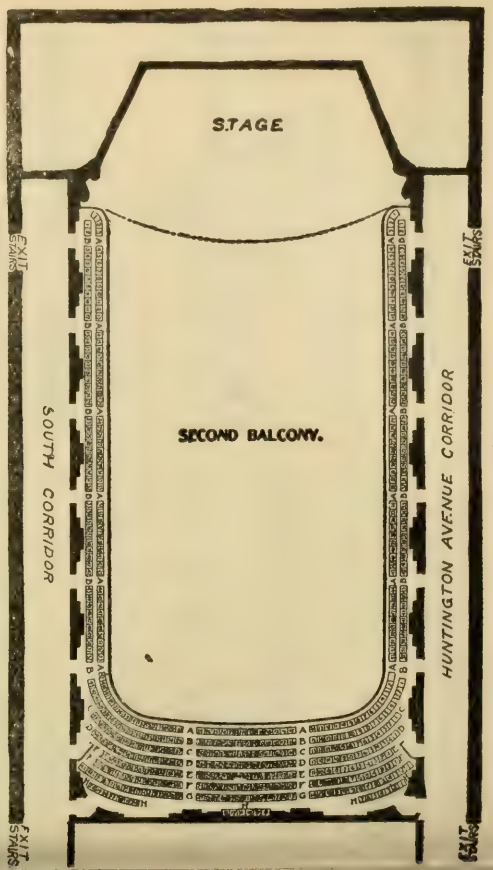
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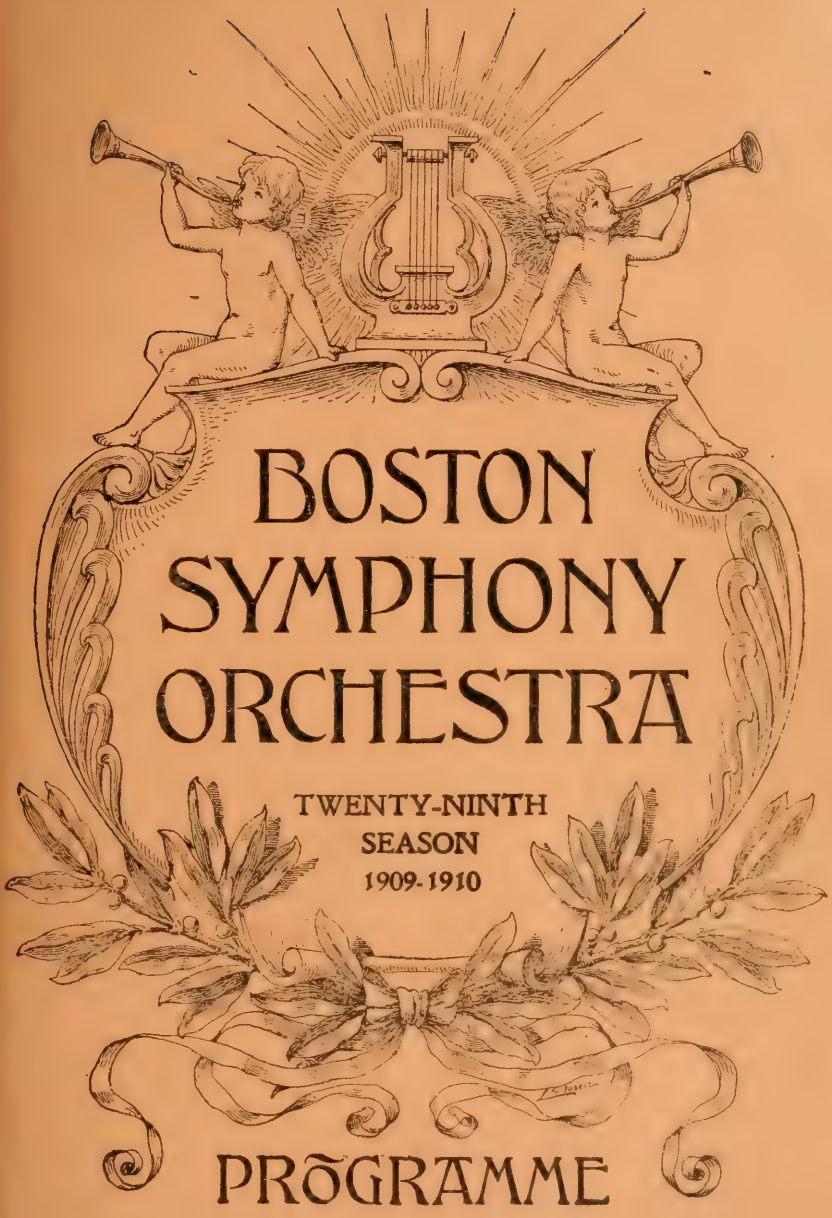
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AT 2.30 O'CLOCK

SATURDAY EVENING, NOVEMBER 27

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SATURDAY EVENING, NOVEMBER 27, at 8 o'clock

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Mozart . . . . . Symphony, E-flat major (K. 543)

I. Adagio; Allegro.
II. Andante.
III. Menuetto: Trio.
IV. Finale: Allegro.

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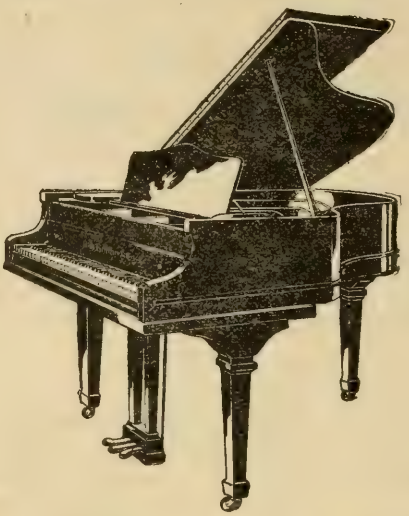
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His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest, with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and

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cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15; he preferred water, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing-mad. Let us listen to Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786: "The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite

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amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." For these dances Mozart wrote, as did Haydn, Hummel, Beethoven.

Thus was Mozart without true loyal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to tell the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde*, a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: "Because his body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither his 'Figaro' nor his 'Don

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As Mr. John F. Runciman says: "It may well be doubted whether Vienna thought even so much of Capellmeister Mozart as Leipsic thought of Capellmeister Bach. Bach, it is true, was merely Capellmeister: he hardly dared to claim social equality with the citizens who tanned hides or slaughtered pigs. . . . Still he was a burgher, even as the killers of pigs and the tanners of hides. He was thoroughly respectable, and probably paid his taxes as they came due. If only by necessity of his office he went to church with regularity, and on the whole we may suppose that he got enough of respect to make life tolerable. But Mozart was only one of a crowd who provided amusement for a gay population; and a gay population, always a heartless master, holds none in such contempt as the servants who provide it with amusement. So Mozart got no respect from those he served, and his Bohemianism lost him the respect of the eminently respectable. He lived in the eighteenth-century equivalent of a 'loose set'; he was miserably poor, and presumably never paid his taxes; we may doubt whether he often went to church; he composed for the theatre; and he lacked the self-assertion which enabled Handel, Beethoven, and Wagner to hold their own. Treated as of no account, cheated by those he worked for, hardly permitted to earn his bread, he found life wholly intolerable, and as he grew older he lived more and more within himself, and gave his thoughts only to the composition of masterpieces. The crowd of mediocrities dimly felt him to be their master, and the greater the masterpieces he achieved the more vehemently did Salieri and his attendants protest that he was not a composer to compare with Salieri."

Mozart in 1788 was unappreciated save by a few, among whom was Frederick William II., King of Prussia; he was wretchedly poor; he

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was snubbed by his own Emperor, whom he would not leave to go into foreign, honorable, lucrative service. This was the Mozart of 1788 and 1789.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years, and we find in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." And this reference is undoubtedly to the "Jupiter," the one in C major.

Mozart gave a concert at Leipsic in May, 1789. The program was made up wholly of pieces by him, and among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players and began again at the same speed, and he stamped the time so furiously that his steel shoe buckle flew

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into pieces. He laughed, and, as the players still dragged, he began the allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterward said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the accompaniment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert, by the way, was poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters.

Mozart also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a Symphony by Mozart was played at Hamburg.

The early programs, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonic von Wranitzky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sin-

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fonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

The two symphonies played at Leipsic were "unpublished." The two symphonies that preceded the great three were composed in 1783 and 1786. The latter one, in D, was performed in Prague with extraordinary success. The publishers were not slow in publishing Mozart's compositions, if they were as niggardly as Joseph II. himself. The two symphonies played were probably of the three composed in 1788. Even this conclusion is a guess.

The symphony in E-flat induced A. Apel to attempt a translation of the music into poetry which should express the character of each movement. It excited the fantastical E. T. A. Hoffmann to an extraordinary rhapsody: "Love and melancholy are breathed forth in purest spirit tones; we feel ourselves drawn with inexpressible longing toward the forms which beckon us to join them in their flight through the clouds to another sphere. The night blots out the last purple rays of day, and we extend our arms to the beings who summon us as they move with the spheres in the eternal circles of the solemn dance." So exclaimed Johannes Kreisler in the "Phantasiestücke in Callots Manier."

The symphony is scored for one flute, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The autograph score is in the Royal Library in Berlin.

The minuetto appears in the ballet music introduced in performances of "Le Nozze di Figaro" at Paris.

***

The first movement begins with a short and slow introduction, Adagio, E-flat major, 4-4, which opens with harmonies for full orchestra. The movement grows sombre, as 'cellos and double-basses repeat a rhythm on an organ point beneath sustained chords (wind instruments

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and drums) against scale passages for violins and arpeggios for flute. The brass and the drums sound a note of preparation; the basses are in upheaval, and there is a softer phrase for violins and wood-wind. The main body of the movement, Allegro, E-flat major, 3-4, begins at once with the first theme, a graceful, simple me'ody, sung by the first violins. The theme is repeated by the basses, and there is a counter-figure for the violins. The first subsidiary theme enters forte in the full orchestra. Another subsidiary is developed. There is a transition to B-flat major. There is a dainty figure for violins answered by a call from wood-wind instruments. The real second theme is a melody in thirds. The first part of the movement ends on the dominant, and is at once repeated. The free fantasia is short and is practically a free interlude. The third part of the movement is a repetition of the first, with the second theme and its subsidiary in the tonic. There is no coda.

The second movement is an Andante, A-flat major, 2-4. The first theme, given out by the strings, is repeated. Figures from this theme are treated contrapuntally, after which the theme is again repeated. This second section is marked with the double dotted bar, to be repeated. The second theme, F minor, is of a graver character, and it is briefly developed. There is working out with the aid of figures from the first theme. There is a conclusion theme (wood-wind) in the tonic. This theme is developed, and leads to the re-entrance of the first theme. The second part is almost a counterpart of the first, but there is richer orchestration, more varied modulation, and there are new counter-figures. There is a short coda.

The Menuetto, E-flat major, 3-4, is known to household pianists through the arrangement of it by Jules Schulhoff. The form is regular. The Trio is in the tonic.

The Finale. Allegro, E-flat major, 2-4, is a rondo on several themes. The working-out is elaborate.

***

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The symphony, it is said, was the successor of the old suite. It should not be forgotten that "the ultimate basis of the suite-form is a contrast of dance-tunes; but in the typical early symphony the dance-tunes are almost invariably avoided." Nor can the introduction of the minuet in the symphony be regarded as a vital bond between symphony and suite. The minuet is not so characteristic an element in the old suite as is the allemande, courante, sarabande, gigue, gavotte, or bourrée.

Mozart preserved the type of the old minuet, as it is found in the old suites: he kept the moderate movement, the high-bred, courtly air. Haydn accelerated the pace, gave a lighter character, and supplied whimsical and humorous incidents.*

***

It is often stated loosely, and with the air of Macaulay and his "every school-boy knows," that the minuet was introduced into the symphony by Haydn. Gossec in France wrote symphonies for large orchestra before Haydn wrote them, and these works were performed at Paris. Haydn's first symphony was composed in 1759. Gossec's first symphonies were published in 1754; but just when Gossec introduced the minuet as a movement is not determined beyond doubt and peradventure. Sammartini wrote his first symphony in 1734, Stamitz wrote symphonies before Haydn, and there were other precursors. Even a Viennese composer introduced the minuet before Haydn, one Georg

* For interesting remarks concerning the infancy of the symphony, especially at Vienna, see "Mozarts Jugendsinfonien," by Detlef Schultz (Leipsic, 1900).

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Matthias Monn,* whose symphony in D major, composed before 1740, with a minuet, is now in the Vienna Court Library.

There were some who thought in those early days that a symphony worthy of the name should be without a minuet. Thus the learned Hofrath Johann Gottlieb Carl Spazier (1761–1805) wrote a strong protest, which appeared in the number of the *Musikalisches Wochenblatt* after that which contained the news of Mozart's death. Spazier objected to the minuet as a destroyer of unity and coherence. In a dignified work there should be no discordant mirth. Why not a polonaise or a gavotte, if a minuet be allowed? The first movement should be in some prevailing mood, joyful, uplifted, proud, solemn, etc. A slow and gentle movement brings relief and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing, it reminds one of the dance-hall and the misuse of music; and "when it is caricatured, as is often the case with minuets by Haydn and Pleyel, it excites laughter." The minuet retards the flow of the symphony, and it should surely never be found in a passionate work or in one that induces solemn meditation. Thus the Hofrath Spazier of Berlin. The even more learned Johann Mattheson had said half a century before him that the minuet, played, sung, or danced, produced no other effect than a moderate cheerfulness. The minuet was an aristocratic dance, the dance of noble dames with powder and patches and of men renowned for grace and gallantry. It was so in music until Haydn gave it to citizens and their wives with loud laugh and louder heels.

***

The early symphonies followed, as a rule, the formal principles of the Italian theatre-symphony, and these principles remained fixed from the time of Alessandro Scarlatti (1659–1725) to that of Mozart, who in his earlier symphonies was not inclined to break away from them. The Italian theatre-symphony had three movements: two

* Little is known about this Viennese composer of the eighteenth century except that he was productive. A list of some of his works is given in Gerber's "Neues historischbiographisches Lexikon der Tonkünstler," vol. iii. (Leipsic, 1813).

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lively movements were separated by a third, slower and of a contrasting character. It was thus distinguished from the French overture or theatre-symphony, which brought a fugued allegro between two grave movements, and was of a more solemn and imposing character. As the Italian was better suited to the technic of amateurs,—princes and citizens who were fond of music and themselves wished to play,—the theatre-symphony grew gradually of less theatrical importance: it no longer had a close connection with the subject of the music-drama that followed; it became mere superficial, decorative music, which sank to "organized instrumental noise," to cover the din of the assembling and chattering audience. The form survived. In the first movement noisy phrases and figures took the place of true musical thought, and if a thought occurred it was ornamented in the taste of the period. The slow movement was after the manner of the rococo pastoral song, or it was a sentimental lament. The finale was gay, generally with the character of a dance, but conventional and without any true emotional feeling. The slow movement and the finale were occasionally connected. The first movement was generally in 4-4 or 3-4; the second, in 2-4, 3-4, or 3-8; the third, in simple time or in 6-8. The first movement and the finale were in the same and major key. They were scored for two oboes, two horns, and strings, to which trumpets and drums were added on extraordinary occasions. The slow movement was, as a rule, in the subdominant or in the minor of the prevailing tonality, sometimes in the superdominant or in a parallel key. It was scored chiefly for string quartet, to which flutes were added and, less frequently, oboes and horns. The cembalo was for a long time an indispensable instrument in the three movements.

In the slow movement of the conventional theatre-symphony the melody was played by the first violin to the simplest accompaniment in the bass. The middle voices were often not written in the score. The second violin went in unison or in thirds with the first violin, and the viola in octaves with the bass.

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Mme. OLGA SAMAROFF was born at San Antonio, Texas, August 8, 1880. Her maiden name was Hickenlooper, and she was of German-Russian parentage. A very young child, she was taught by her grandmother, a German pianist, and when she was nine years old she studied for four months with Constantin von Sternberg. Her girlhood was spent in a convent at Paris, and she took pianoforte lessons of Marmontel, Senior, for several years. From Marmontel she went to Widor. In 1895 she entered the Paris Conservatory, and studied five years in the class of Delaborde. After she left the Conservatory she travelled in Europe for two years. Returning to this country, she took a few lessons of Ernest Hutcheson. She afterward went to Berlin, where she studied with Jedliczka. Her first public appearance was at New York, with orchestra, in Carnegie Hall, January 18, 1905. Her first appearance in Boston was at a concert of the Boston Symphony Quartet, April 10, 1905, when she played with Mr. Krasselt Saint-Saëns's Violoncello Sonata in C minor. She gave concerts in London in the following May and June. She gave recitals in Boston in Steinert Hall (November 23, 1905, January 20, 1906) and in Chickering Hall (February 18, November 5, 1906). She played at the Sunday Chamber Concert in Chickering Hall, December 16, 1906; gave a recital in Chickering Hall, October 28, 1907; played at one of Mrs. Hall McAllister's concerts, December 16, 1907, and at a concert of the

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Exaltation.....Mrs. Beach
Oh, for a breath o' the moorlands Whelpley
Who is Sylvia?.....Schubert
Constancy.....Foote

IV.

Violoncello Solo.....Selected

V.

Juni.....Mrs. Beach
Erwartung.....La Forge
Wie Lieb Ich Dich Hab.....La Forge
Herzens-Fruehling.....Von Wickede

VI.

After.....Mrs. Beach
Ah, love, but a day.....Mrs. Beach

VII.

Du Bist Mein Traum in Stiller Nacht 'Abt
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Kneisel Quartet, March 17, 1908 (César Franck's Pianoforte Quintet). She gave concerts in Europe in the season of 1908–09. On October 16, 1909, she gave a concert with Miss Geraldine Farrar and an orchestra in Symphony Hall, Boston.

She has played in Boston at concerts of the Boston Symphony Orchestra, April 21, 1906 (Grieg's Concerto); February 9, 1907 (Tschaikowsky's Concerto in B-flat minor), April 4, 1908 (Liszt's Concerto in E-flat major, No. 1). She also played at the concert given in aid of the San Francisco Fund by the members of the Boston Symphony Orchestra, April 29, 1906 (Liszt's Concerto in E-flat major), and at the concert in aid of the Pension Fund of the Boston Symphony Orchestra, November 20, 1909 (Schumann's Concerto).

Concerto for Pianoforte, No. 4, in D minor, Op. 70.

Anton Rubinstein

(Born at Wechwotinez, near Jassy, Russia, November 28,* 1829; died November 20, 1894, at Peterhof.)

This concerto, dedicated to Ferdinand David, was published in 1866, and it was played by Rubinstein during his extended European concert tour in 1867. In London the concerto raised a storm of abuse, and the concerto and the overture to "Tannhäuser" were classed together as chaotic and incomprehensible works.

The first performance in Boston was at a Theodore Thomas concert

* "All music dictionaries and biographical notices give Rubinstein's birth erroneously, and this is more or less the fault of the master himself, who for years past has been keeping his birthdays on the thirtieth (eighteenth) of November, instead of on the twenty-eighth (sixteenth), as the register in the village of Wechwotinez has it, and giving invariably, till some months ago, when he himself first discovered his error, the year 1830, instead of the year 1829, as that of his birth."—"*Anton Rubinstein*," *by Alexander McArthur* (*Edinburgh*, 1889).

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in Music Hall on December 2, 1871. Marie Krebs* was the pianist. Rubinstein played it here at his first concert on October 14, 1872.

The orchestral part of the concerto is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two trumpets, two horns, kettledrums, and strings.

I. Moderato, D minor, 2-2. This movement has been praised by commentators as a noteworthy instance of compact, concise form. Wind instruments, accompanied by 'cellos and double-basses, begin the exposition of the first theme, which is developed by full orchestra until the pianoforte enters with a short and fiery cadenza and gives out the first theme with a call from trumpets and horns between the phrases. The pianoforte proceeds to the first subsidiary theme, which it develops with the orchestra, and then passes to the second theme, a motive of an expressive nature (F major), which leads to a quieter conclusion theme for strings and pianoforte together.

The free fantasia is a rather long section of this movement. The third section does not begin in an orthodox fashion, with a return of the first theme: it begins with the passage-work in the development of the first subsidiary. The second theme is now in B-flat major. The pianoforte develops as before, and the clarinet and the flute have counter-phrases. The conclusion theme (B-flat major) follows in its former shape, and is followed by a free cadenza for the pianoforte. The first theme is given out sonorously in D minor by the full orchestra, while the pianoforte has ornamental octaves. There is a long coda, which is based chiefly on the first subsidiary theme.

* Marie (Mary) Krebs, pianist, was born December 5, 1851, at Dresden, where she died June 27, 1900. She was the daughter of Karl August Krebs (1804–80), director, composer, and pianist, and Aloysia Krebs-Michalesi (1826–1904), a once celebrated opera singer at Hamburg and Dresden. The father, whose real name was Miedcke, was the court opera conductor at Dresden from 1850 till 1872, when he retired into private life, and he was Marie's teacher. She travelled extensively as a virtuoso, then made Dresden her dwelling-place and married a man named Brenning. She gave her first pianoforte recital in Boston on March 28, 1871, when she was assisted by her mother.

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Boston Herald

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The soloists were Mme. Matilda Lewicka, soprano, and Rodolfo Fornari, baritone, both of the opera company.

All the artists were accompanied by the Angelus, and the results were all that the most exacting critics could desire. The tonal effects were perfectly natural, and the control of the tempo and accentuation was such that all the delicate effects were produced and the emotions of the various composers brought out.

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II. Moderato assai in F major, 3-4. The movement begins with a sustained note for the horn, while strings and wood-wind instruments play alternate harmonies which lead from D minor to F major. All this is by way of introduction. The cantabile first theme is played by the pianoforte alone; the orchestra has a few connecting measures between the first and second periods of the melody. This theme is repeated with an arpeggio accompaniment. The arpeggios are divided between the pianoforte and the flutes and clarinets, and the strings furnish a harmonic background. The second theme is more animated. The transitional measures (D minor to F major) are heard again, and the first theme is played by the clarinet, with full harmony in the rest of the wood-wind and with arpeggio embroidery for the pianoforte. There is a very short coda.

III. Allegro assai, D minor, 2-4. The movement is in rondo form. After introductory measures in D minor there is a sudden modulation, and the pianoforte announces, unaccompanied, the first theme, which is repeated fortissimo by the orchestra and then developed by it and the solo instrument. There is a fleet second theme, which is developed by the pianoforte against occasional accompanying figures in the orchestra. The first theme returns in the tonic, and is again repeated as an orchestral tutti. Passage-work leads to a quieter third theme for the pianoforte. This is developed by the solo instrument and later by it with the aid of the orchestra. Bits of the first theme are heard from the latter, and then the first theme is again given to the pianoforte and repeated by the orchestra. The second theme returns, and the rest of the movement consists in further development of the three themes.

***

The concerto has been played at concerts of the Boston Symphony

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It has also been played here by Ignaz Paderewski at a concert of the New York Symphony Orchestra, December 9, 1891; Josef Hofmann at a Theodore Thomas concert, March 26, 1898; Carlyle Petersilea at a concert of the Harvard Musical Association, February 15, 1877; on other occasions.

PARIS: A NIGHT PIECE (THE SONG OF A GREAT CITY) FOR FULL ORCHESTRA . . . . . FREDERICK DELIUS

(Born at Bradford, Yorkshire, England, in 1863; living at Grez-sur-Loing, France.)

"Paris: Ein Nacht Stück (The Song of a Great City)" was composed in 1899. It is stated that the first performance was at Elberfeld in 1905, and the conductor was Dr. Hans Haym * to whom the huge nocturne is dedicated. I have been unable to verify the date of performance.

* Dr. Hans Haym, Royal Music Director, is the conductor of the City Orchestra in Elberfeld, of the Oratorio Society and other choruses of the city. He is also a teacher of singing.

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"Paris" has also been performed at Berlin, Düsseldorf, Frankfort, Brussels.

The score calls for sixteen first violins, sixteen second violins, twelve violas, twelve violoncellos, twelve double-basses, three flutes (one interchangeable with piccolo), three oboes, one English horn, three clarinets, one bass clarinet, three bassoons, one double-bassoon, six horns, three trumpets, three trombones, one bass tuba, two kettledrums, bass drum, cymbals, triangle, Glockenspiel, tambourine, castanets, two harps.

There is no program published or suggested, yet Mr. Max Chop* finds in the music the expression of a poem: "Enigmatic city! Thou that sleepest, when the people, active, presses toward work and happiness, and awakest only when the soft dusky twilight colors all things mysteriously. City of joys, of strange sentiments, of loud sounding music and dancing, of beautiful and rouged women. City of mysteries! Unveiled only to him, who, shunning the day, turns homeward only in the pale bluish light of the just appearing dawn and sinks to sleep by the light of the awakening streets in the gray of the morning."

To another the music might illustrate Paul Verlaine's "Nocturne Parisien," and to still another the music might have been suggested by the description of Paris seen at night by Turgenief in his fantastical "Visions," with his final cry: "Ellis, take me far away from Mabille and the Maison Dorée, far from the Jockey Club, far from the soldiers with shaved foreheads and their fine barracks, far from the policemen with chins adorned with an imperial, far from glasses of madding ab-

*Max Chop, whose pseudonym is Monsieur Charles, was born at Greussen in Thuringia, May 17, 1862. He was reared in Sondershausen, where he studied music, and then law; but about 1885 he devoted himself wholly to music. From 1885 to 1888 he was a feuilletonist in Berlin. After that he became a music critic in Neuruppin. He has composed volumes of songs and ballads and a pianoforte concerto. He has written sketches of contemporaneous composers, "Zeitgenössische Tondichter," vols. 1 and 2, 1888, 1890; analyses of Liszt's symphonic poems and Wagner's music-dramas, also novels.

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sinthe, from players at dominos and players at the Bourse, from red ribbons in buttonholes of coat and overcoat, far from M. de Foy, the inventor of the specialty of marriages, far from the gratuitous consultations of Dr. Charles Albert, far from lectures on literature and governmental pamphlets, far from Parisian comedies, Parisian operettas, Parisian politeness and Parisian ignorance!"

Delius probably had in mind only the nocturnal sounds and sights of the great city.

"Paris" is a long symphonic poem in free form. The composer took thematic material from street cries of the city, but he wrote the piece before he had seen the music of Charpentier's "Louise" or heard the opera. "Paris" was composed in 1899. "Louise"* was produced at the Opéra-Comique, Paris, February 2, 1900. Street cries were long ago used as themes in set composition. There is the vocal piece "Les Cris de Paris," by Clément Jannequin of the 16th century. It is recorded that a "Ballet des Cris de Paris" was danced in the reign of Louis XIV., and that the Grand Monarch himself took part in it, but the score has not been found. Adolphe Adam introduced the "moan of labor," "*Ohé! Ohé!*" used by the boatmen of the Seine (No. 5 of eight male choruses, "Les Métiers"). Félicien David took

* The first performance of the opera in Boston was by the Manhattan Opera House Company at the Boston Theatre, April 5, 1909: Louise, Mary Garden; The Mother, Augusta Doria; Irma, Miss Zeppelli; Julien, Charles Dalmores; the Father, Charles Gilibert. Cleofonte Campanini conducted.

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one of his most popular (once popular) themes from a strolling cheesemonger. Halévy composed "*Quand paraîtra là pale aurore*" after hearing the cry, "*Belles bottes d'asperges.*" Gustave Charpentier introduced street cries of Paris as leading themes in his "Couronnement de la Muse," which, written in 1897 for a Montmartre festival, was first produced at the Grand Theatre, Lille, June 5, 1898, when Blanche Dassonville was crowned as the Muse. But Delius in 1899 knew not Charpentier and his work. "It was in 1857 that Georges Kastner published his "Cris de Paris: symphonie humoristique," an elaborate score of 171 pages as a supplement to his learned and curious essay, "Les Voix de Paris."

"Paris" is a free composition, and an analysis without the aid of musical notation would be futile. The title is enough. Here is a nocturne; here is the song of a great city. It may be said, however, that the tune piped by the oboe in the introduction, Adagio, D major, 6-8, is heard at the end when rest follows the night; that there is a jubilant section, Vivace D major, 6-8; an expressive Adagio, C major, 4-4; an Allegretto grazioso; a march-like section in which harps and Glockenspiel play the chief theme with a counter-theme for violas and violoncellos; a peaceful ending in major.

***

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One of the first to call attention in this country to Delius was Mr. John F. Runciman in his letters from London to the *Musical Record* (Boston), February 1, 1900, and to the *Musical World* (Boston). Mr. Runciman was then on the editorial staff of the *Saturday Review* (London). He prepared an article on Delius for the new series of "Famous Composers and their Works" (J. B. Millet Company, Boston, 1900). This article and articles on other modern English composers were then unfortunately omitted on account of lack of space, but a song by him, "Irmeline Rose," was published in the third volume of this series (pp. 100–102) "by the courteous permission of the composer." An article on Delius by Mr. Runciman, contributed a few years later to the *Musical Courier* (New York), is published in this program-book as an entr'acte.

A biographical study of Delius was published in *Musikalisches Wochenblatt* (Leipsic) in 1907 (Nos. 35–36, 37). The author was Max Chop, who wrote the article "Frederick Delius" in "Monographien Moderner Musiker," vol. ii. (Leipsic, 1907), and later a more elaborate study of Delius and his music, which is published in pamphlet form by "Harmonie," Berlin.

***

Delius was born on English soil, but his parents were Germans domiciled in England. As a child, Delius took pleasure in music, and he played the violin. He wished to be a musician, but his parents insisted that he should be a merchant. When he was about twenty years old, he went to Florida, and settled there as a grower of oranges on a lonely plantation. There he studied music and nature for some years. He finally went to the Leipsic Conservatory, where, to use Mr. Runciman's phrase in the *Musical Record*, "he endured his musical training" under Reinecke and Jadassohn. Delius has lived

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for about twenty years in France, in Paris, near Paris, and since 1897 at Grez-sur-Loing, where he has written his most important compositions.

He first made himself known in England as Fritz Delius by a concert of his own works in St. James Hall, London, May 30, 1899, when the program included his Fantasia for orchestra, "Over the Hills and Far Away"; a Legend for violin and orchestra (John Dunn, violinist); two movements from an orchestral suite formed from incidental music to a drama, "Folkeraadet"; a symphonic poem, "The Dance goes on"; a long excerpt from an opera, "Koanga" (solos sung by Mme. Ella Russell, Miss Tilly Koenen, Messrs. Vanderbeeck, Llewellyn, and Black); several songs, among them "Through long, long years" and "On the Seashore" (sung by Miss Christianne Andray); and, to quote from the *Musical Times* of July, 1899, "a setting for baritone solo, male chorus and orchestra of an incoherent poem, called 'Also sprach Zarathustra' by Friedrich Nietzsche" (baritone, Douglass Powell). Mr. Runciman tells us in the Entr'acte how the critics were perplexed, but the *Musical Times* said of the compositions: "In spite of their frequent wildness, lack of reticence, and occasionally apparent want of knowledge of the best means to secure the desired effects, they possess a boldness of conception and virile strength that command and hold attention"; and it spoke of the composer's "ambitious aims and extensive musical knowledge."

But it was in Germany that Delius became famous through the efforts of Dr. Haym in Elberfeld who produced the overture "Over the Hills and Far Away" as early as 1897; of Fritz Cassirer, who conducted the opera "Koanga" at the Elberfeld City Theatre (1904) and "Romeo and Julia of the Village" at Berlin (1907); of Professor Julius Büths, of Düsseldorf; and through the interest of Arthur Nikisch, Oskar Fried of Berlin, and Professor Suter of Basel.

The list of his chief works is as follows:—

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"OVER THE HILLS AND FAR AWAY," Fantasie-overture, composed in 1893 (Elberfeld, 1897).

CONCERTO, C minor, for pianoforte and orchestra, composed in 1897, rewritten in the winter of 1906–07 (first played by Julius Büths at Elberfeld in 1904, also at Düsseldorf and other cities; later in the fall of 1907 at Berlin by August Schmid-Lindner, when Max Schillings led the orchestra, and in April, 1908, at Berlin in one of Oskar Fried's concerts, by Theodor Szántó, who played it in other cities).

"NORWEGIAN SUITE": incidental music to Gunnar Heiberg's drama "Folkeraadet," a bitter satire on the egoism of the Norwegian Government and the blind credulity of the people.

The *Musical Times* said of two movements when they were played in London in 1899: "The first movement given (the third number of the suite) was an Allegro energico in C, specially notable for the brilliancy of its orchestration and extraordinary treatment of the Norwegian National Air." This treatment was in obedience to the dramatist's text. "The second performed (the fourth number of the suite) illustrates a change of popular sentiment, from grief for the dead to derision on the discovery of a deception, a strange incident

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which is set forth with great dramatic power and sense of humor." Delius was present at the first performance of the drama at Christiania in 1897. His treatment of the National Air gave offence to some in the audience, so that a blank cartridge was fired at him in the course of the performance, and he was turned out of his hotel.

"KOANGA," an opera in three acts, libretto by C. F. Kery, composed in 1896–97 (Elberfeld, March 30, 1904). It is based on an episode in Cable's novel, "The Grandissimes."

"THE DANCE OF LIFE," a tone-poem,—the same as "The Dance goes on" (London, 1899; Düsseldorf, January, 1904). The piece was composed in 1898.

"PARIS: A NIGHT PIECE" composed in 1899 (Elberfeld, 1905).

"ROMEO AND JULIA OF THE VILLAGE," a music drama (1900–02), based on Gottfried Keller's story, text by Delius (Berlin, Kömische Oper, February 21, 1907). See Mr. Spanuth's article published as an entr'acte in this program-book. The chief singers were Lola Artôt de Padilla, Zàdor, Merkel, Pröll.

"MARGOT LA ROUGE," music-drama, in one act. The story is one of an outer boulevard in Paris. Composed in 1902 for the Sonzogno competition. Unperformed.

"APPALACHIA," tone-poem for full orchestra and chorus. Composed in 1903. "The work pictures impressions of Louisiana, Alabama, Florida, in the form of Variations." First performed at Elberfeld; then at the 82d Lower Rhenish music festival at Düsseldorf in 1905, and by Oskar Fried in Berlin, 1906.

"SEA DRIFT," for full orchestra, baritone solo, and chorus, with text from Walt Whitman's "Out of the Cradle endlessly Rocking," the song of the forsaken bird. Composed in 1904. (First performed at the music festival at Essen, May, 1906).

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"Das trunkene Lied Zarathustras," for orchestra, baritone solo, and chorus (music festival at Basle, June 12, 1903).

"A Mass of Life" (from Nietzsche's "Also sprach Zarathustra"), second part, for solo voices, chorus, and orchestra (music festival at Munich, June 4, 1908). Gmür was the baritone.

"Brigg Fair," orchestral rhapsody, founded on an old English tune (Liverpool, January 18, 1908).

Dance Rhapsody for orchestra; performed for the first time at the Hertford (Eng.) Musical Festival, September 8, 1909, and then conducted by the composer.

Delius's "Appalachia," "Brigg Fair," "Mass of Life," and "Sea Drift" were performed in London in 1908. "The Dance of Life," "Mass of Life," and "Sea Drift" were performed there in 1909. The pianoforte concerto was performed there October 22, 1907. Mr. Szántó was the pianist.

***

At Leipsic, Delius as a student became acquainted with Grieg, and acquaintance ripened into friendship. Delius travelled in Norway, and knew its fiords and mountains. The music of Grieg influenced in a measure his early compositions, Chop informs us; but he outgrew this influence, and the three composers who have had more to do with shaping Delius are Bach, Chopin, and Wagner. The scene in the Southern United States, the characteristics of Nature, the negro life,—these made an indelible impression on him. Delius is by no means a misanthrope: on the contrary, he is an optimist and he at times enjoys the din of a great city; but he can work only in a place like Grez, where he can be free from intrusion, where he can concentrate his thoughts, and be alone with his wife—she was a painter, born Jelka Rosen—and Nature. He is not easily satisfied with his compositions, and there is constant revision until he thinks the true expression of his thoughts is found. His nature is wholly sound and healthy, without a trace of the morbidness that appeals to many of the modern French and Germans in art. He is not at all concerned with the fate of his works; he cares not for publicity or for publication.



Immediately after the concert in London in 1899, he went away, careless as to the results, rejoicing in the fact that he had at last heard some of his music, believing that he had reached the self-imposed goal. Nor has he since been disturbed because his music has been bitterly assailed or flippantly dismissed. Chop declares that the field of Delius is "the painting of moods," not merely "tone painting."

***

In an article "Some Modern English Composers," written originally by John F. Runciman for the new series of "Famous Composers" and published in the *Musical World* (Boston) of June, 1901, Mr. Runciman says: "No man has devoted himself more strenuously and self-denyingly to composition. . . . The first thing that strikes one in listening to this music is that the composer is striving hard to be original. Everything commonplace is rejected or avoided with a regularity that arouses suspicion as to the sincerity of the music. After growing accustomed to it, however, one finds that Delius is not striving merely to avoid the banal, or be original at all costs, but to approximate to an ideal of beauty of his own, and to express with exactitude his own emotions. Gradually much of his music grows upon one; one feels this new beauty, one experiences the throb of the new emotion, one finds a color and a movement different from anything to be found in other music. To me much of his music also remains ugly, expressionless, a total failure to say anything whatever. But when I put this aside I find so much that is fine, on a high plane, that I am disposed to wait to see whether I am to blame or the music. . . . Delius has not yet thought enough about the stage. For instance, when the stage directions are that a man kills off three or four dozen men, women, and children, removes the bodies and burns them, wipes his sword and beats it into a ploughshare, ploughs the ground, sows corn, waits for its coming up, reaps it, thrashes it, grinds it, and makes the flour into bread, and eats—for some such feat as this he will allow four or five bars, at most, in a very rapid tempo. Still, a little experience will put him right on that side of his art. Whether he has a real genius for the theatre I cannot say; I am inclined to think that

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ENTR'ACTE.

DELIUS: A NEW MUSICAL DRAMATIST.

BY AUGUST SPANUTH.

(The *New Music Review* (New York), May, 1907.)

"A New Musical Dramatist" is a daring title, but, while I choose it, I am fully conscious of its alarming significance. And, when the reader understands that this article, coming from Berlin, undertakes to recommend an Englishman as the new musical dramatist, there will be no end to his wonderment. I realize at the outset that it will be a hard task to convince my readers with a mere report on what I heard February 21, at the "Kömische Oper" in Berlin, but I feel I

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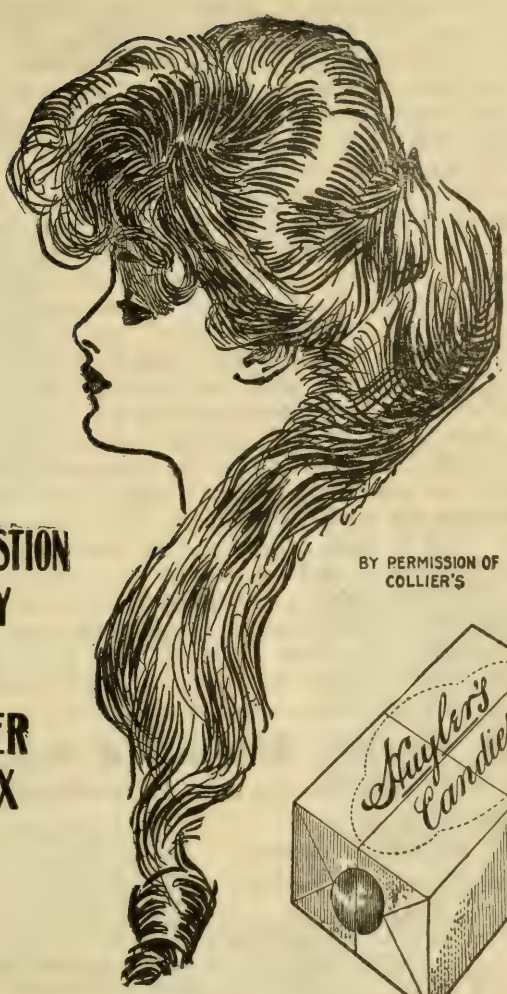
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have still less chance to conquer them if I allow my individual enthusiasm over the discovery of a new style (or at least the possibility of a new style) to penetrate my description of it.

At the date mentioned a "music drama," called "Romeo und Julia auf dem Dorfe," by Frederick Delius, was given for the first time at the Berlin "Kömische Oper," the more curious and vexatious example of an opera house for which the "nouveau art" is responsible. Really, the house is almost an impossible one as far as the arrangement of its interior is concerned. There are whole rows of seats in this theatre where you can see only a minimum portion of the stage, and as to the acoustics, the less said the better. In spite of all these drawbacks the "Kömische Oper" has not been shunned by the Berlin public. It has had a few genuine successes since the short time of its existence, the most remarkable of which is the long run of Offenbach's "Hoffmann's Erzählungen," now nearing its three hundredth performance. The "Kömische Oper" has made a name for itself through the ingenious and realistic way in which the operas, new and old, are put on the scene, while on the other hand the musical quality of the performances, and more especially the singing, has been severely criticised, even in this city of bad opera-singing.

However, there is no doubt that the management of this opera house is willing to do something for art's sake; that it does not consider the money-making quality of a new work as its only claim to being produced. Had it done otherwise, the new Delius opera would not have been given there, and I could not have spoken of a "new musical dramatist." Even Delius's partisans must admit that in this work he studiously tries to keep as far as possible away from operatic and theatrical effects. He does that to such degree that some of his critics, who cannot ignore his musical importance, are tempted to

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deny his dramatic ability and call him a symphonist. That is, however, a grave error. Delius is certainly much less noisy than the modern German and Italian writers for the stage; he has imbibed a good deal of the Debussy spirit,—though he does not imitate him in the least,—but he can speak in very powerful dramatic accents. In this work he naturally had in mind the highly idyllic mood of the story, and so he may have thought it proper to get along without many brutal brass attacks. And, since there is hardly any action in the six stage pictures forming the text of this music drama, he had mostly to do with depicting the psychological conflicts of the different characters of the play, and for this purpose he wove an extraordinarily fine texture, so that his score is a perfect delight to the connoisseur. . . .

***

The story of "Romeo and Juliet of the Village" has been arranged by Mr. Delius and his talented wife—who is also a clever painter—from Gottfried Keller's the Swiss poet's touching little novel of the same name. In accordance with the naive, rather bucolic character of Keller's tragic idyl, the authors thought it best to give us only six great significant moments of the whole story, and explain through music the psychologic life story of the rural lovers. This thought was genial in a way, but nevertheless erroneous. Those who are not familiar with Gottfried Keller's novel will have considerable difficulty to fill out the big gaps between the single pictures. Delius's music is particularly eloquent in the intermissions between the pictures, but even the most characteristic music cannot tell us of the heavy losses of money which the parents of the two lovers suffer through their unfortunate mania for suing each other. And yet, were nothing of Keller and his connected story known, the six pictures which Delius offers ought to impress everybody who has a sensitive ear and mind for genuinely aristocratic and intense music. And he who has been suffering from too much Wagner lately, and from too much "Grand Opera" formerly, will welcome a man who throws all opera traditions to the wind and follows with the stubbornness of true conviction none but his own inspirations.

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Had Delius been seeking a popular and financial success, he could have easily given the story a sentimental touch, could have introduced some Swiss melodies and thus conquered the "hoi polloi." But Delius never gives way to any sentimentality, and his uppermost thought must have been to forget the theatre when he is composing for it. He accomplishes wonders in consequence of his desire to unfold the souls of the dramatis personæ. He has a way of expressing intensity of emotion which is absolutely captivating and convincing. That he is a Wagner-scholar is a matter of course, but the very selection of this modern rural love-drama shows that he does not mean to follow Wagner on his own ground. Even in the means of expression he goes his own way. His orchestra is, of course, the modern orchestra; but he employs unusual discretion in the use of its rich offerings for color display. He never becomes "splurgy" and color-mad. And not only in his treatment of the orchestration does he show the influence of the modern French school. It would be, however, plain injustice to say that he writes like Debussy or Fauré, for his scheme of modulation, rich and delicate as it is, does not make for unscrupulous recklessness. Like those modern Frenchmen, Delius has his whole tone progressions and his waves of altered chords, but these effects are developed in a more legitimate way. As far as the principles of modulation are concerned, I should like to call Delius a half-brother of Charles Martin Loeffler of Boston.

Not much to be expected from this new dramatist for the art of singing; in this respect Delius is only a little less declamatory than Strauss, though he has more consideration for the melodic line. However, a thoughtful observer of things dramatic cannot help receiving the impression that the older combination of real vocal art and dramatic expression is doomed. There are a few exquisite lyrical moments in what these rural lovers have to sing to each other, but they are only moments. Still it is not improbable that singers of better training than the "Kömische Oper" can offer may be capable of making much more out of this intermixture of dramatic declamation and singing. At the first performance of the opera only one singer, the charming daughter of the once celebrated Artôt de Padilla, gave artistic delight by her singing. She sang the part of Vrenchen, the Juliet of the village.

As I said before, these operatic pictures call for very little acting,



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and where acting occurs it is reduced to a mere accentuation of the fact; as, for instance, in the first picture, where the fathers of the two children begin to quarrel. But the music takes care to convey to us the significance of the moment. In the third picture Sali, the young village Romeo, strikes down Vrenchen's father, who had come to separate the two lovers, but the curtain comes down so quickly that we have barely time to realize the occurrence. Of Delius's own invention is a very interesting addition to the scene where the two lovers, destitute and forsaken by all, embrace each other, and, sitting on a wooden bench,—the last furniture left in the house,—fall asleep. He lets them dream that they are married in the church of the village, but leaves it entirely to the music to establish the vision of this dream, while the stage picture remains unchanged, showing nothing but the outline of the two in dim light. But we hear the church organ and also the voice of the officiating priest. Here was the strongest temptation to make use of theatrical claptrap, and to have resisted it speaks well for Delius's seriousness of purpose. In fact, his tone-painting is nowhere so far removed from mere outward significance than in this scene. In the fifth picture he needs a lively background for the love-sick couple, and we are treated to a most realistic kirmess scene. But with all its characteristic noises it remains background; it never intrudes upon our interest in the two lovers. There are some masterful pages in the score where this kirmess scene is depicted.

I must not forget to add a few words on the mise-en-scène of the opera. The stage of the "Kömische Oper" is a rather small one, but it was not even used in its entirety for these pictures, a second curtain and dark drapery having been so arranged that one received the illusion of looking at real pictures. The stage settings and the back drops were most admirable specimens of modern stage art, and they did much to create the proper atmosphere for the delicate and intimate love-story. Nobody, however, can foresee how strong the hold will be that Delius's exquisite music may take upon a public which is somewhat overfed with stage sensationalism. I am not at all inclined to be sanguine about the final success of "Romeo und Julia auf dem Dorfe," though the Berlin audience seemed to be ex-

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tremely pleased and applauded the composer to the echo. First-night successes are frequently treacherous, and in spite of my personal conviction I think it probable that Delius will have to offer another work before the public at large will be ready to consider him "a new musical dramatist."

In a private letter, Delius explains certain traits which his music may have in common with that of Debussy, Puccini, etc., as follows: "I am not the sort of a man that would deny his musical parentage, and therefore it will interest you to know the first note I ever heard of Debussy was his opera, 'Pelleas et Melisande,' given in the spring of 1902 in Paris. My work, 'Romeo and Julie auf dem Dorfe,' was then entirely finished, and since three months in Rome, in the hands of Florent Schmitt (a prix de Rome), who did the piano score. I have never yet heard a note of Puccini's music. The resemblance with Debussy can only come from us both being influenced by Chopin, Wagner, and a little by Grieg."—*A. Sp.*

FRITZ DELIUS.

BY JOHN F. RUNCIMAN.

(From the *Musical Courier*, March 25, 1903.)

Some fifty miles south of Paris, on the skirts of the forest of Fontainebleau, there lies a tiny village very well known to me. Grez-sur-Loing is built along one side of the river Loing. It may contain a couple of hundreds of inhabitants, tillers of the soil and poachers mostly, but, excepting on fête-days, you might stand an hour in its

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long main street and not see half a dozen people. It has a post-office and even a telegraph; there are two butchers and three groceries; there is one hotel. But the place seems deserted, asleep. In the Middle Ages it was fortified, and there are still standing the ruins of the castle in which naughty Queen Blanche was imprisoned. The church, too, is said to be ancient, but as I have not read the guide I cannot swear to it. The village burst into active life again when artists from all quarters of the earth made their way there to labor in valorous emulation of Rousseau and Millet, for only some sixteen kilometers on the other side of the forest stands the world famous Barbizon. Grez is prettier than Barbizon, for besides the forest it has the river, deep in places, silently flowing, but here and there decorated with tiny islands covered with rushes. The painters painted there, and flirted, and ate and drank, and then they went, leaving the place silent as before. Robert Louis Stevenson stayed there some time, and wrote about it, and called it Gretz. But the "Gretz" of his day is only a memory. The Chevillon Hotel has a gray look of decay, and save in August, when a few of the rampant bourgeoisie come and spoil the calm with their squalling children, it has hardly an occupant. I have been the only client sometimes for weeks at a stretch. No better spot could be found by any one desirous of inventing, say, a flying machine or an opera, and here Fritz Delius, indifferent to the flying machine problem, but intensely occupied with the opera, has set up his best.

Some readers may remark that they don't know who Fritz Delius is. Very likely not; I am going to tell them. They will have to hear about him some day, and it seems to me it is well worth while hearing about him now. Let me begin in the approved style, with a description of the man. He is about forty years of age, taller than one at first thinks, lean, wiry, strenuous in every movement, a fine face with piercing eyes, hair a little thinner than it was, and turning from

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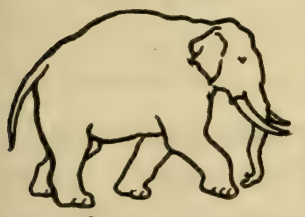
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brown to gray. Every movement he makes is rapid, decisive; he is a prodigious walker, bicyclist, and swimmer; soft and kindly in speech, he will yet sit up all night to do dialectical battle on any subject under the sun or from beyond it. Every morning he rises early, swims if the weather is passable, then sets to work. In the afternoon he sets forth on a walk or a trip on his bicycle. In the evening he works again and then to bed. That is his life there, a life varied only by excursions to Germany or Paris or England. If I do not supply details about what he has for breakfast, lunch, and dinner, it is because his tastes are simple, and he eats much as other men, and because I want to leave something for the paragraphers to glean later. Also I want to get on with some account of the musician.

Delius in spite of his German-sounding name is an Englishman. He was born in Bradford, started the study of music when in charge of an orange plantation in Florida, and last went to Leipsic for a couple of years. There he worked with Jadassohn and Reinecke, two teachers to whom he reckons himself under no very special obligations. Afterward he lived in Paris, finally settling down at Grez. Among his works are, first, a set of songs published by Augener in London, some years ago. These are occasionally sung, and, though not comparable with his later music, are highly interesting. Then there are four lyric dramas: "Irmelin," finished in 1891; "The Magic Fountain," finished in 1894; "Koanga," finished in 1897; and "The Garden of Paradise," finished in 1900. These, or some of them, I will discuss presently, but let me complete the list of his achievements. There is a fantasia for orchestra, "Over the Hills and Far Away"; a symphonic poem (which he says is "after Ibsen"), "Auf dem Hochgebirge"; "The Council of the People," Norwegian suite for orchestra; "Zarathustra" ("Das Trunken Lied"), for baritone solo, men's chorus, and orchestra; "Paris" ("Ein Nachtstück"—the song of a great city), for orchestra; "Life's Dance," symphonic poem. This is a pretty fair batch, but there are in addition a piano concerto written for Busoni and a large number of songs, among them a Danish set with accompaniments for orchestra, and some settings of poems by Nietzsche.



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Many of these things have been publicly performed, and more are down on the programs of the near future. Some years ago he gave a concert in London,—St. James' Hall,—with a fair-sized orchestra conducted by Hertz, late of Breslau. The program included the "Zarathustra Night Song," "The Dance goes on" ("Life's Dance"), a selection from "Koanga," some of the Danish songs, and "Over the Hills and Far Away." The criticisms—mine not less than the rest—were amusing to read. The truth was that we didn't know what the devil to make of this music, and most of us were frank enough to say so. That there was intention, real mastery of notes; that every sound proceeding from the orchestra was meant by the composer; that there was no bungling, not from beginning to end an unanticipated effect,—all this every competent critic knew. But the strains sounded unpleasant in our ears; the melodies made no seductive advances; the harmonies were harsh, raucous; the orchestral colors seemed purposely raw, often repulsive. We were baffled. Had some Ernest Newman been about to collate our articles and notices, he would have found nothing like the diversity of opinions that was shown in the case of Richard Strauss. Rather he would have found no opinions at all,—merely open confessions that as yet we had formed no opinions. Now this did not mean a damnation of Delius and all his works, nor did it reveal critical cowardice. Personally, I am suspicious of the music that comes smiling to meet you, that seems to claim you as an old acquaintance. It generally is an old acquaintance. And I distrust the critics, professional or amateur, who wish to hail everything new as the greatest "long results of time," just as much as I do those who will have it that nothing new can possibly be good. Work worth understanding takes time to understand. I flatter myself I can see as far into a stone wall as most musicians and as quickly; but I should consider myself a donkey if I allowed myself to be hustled into an instantaneous admiration of a Strauss or a Delius. We have had warnings enough of the folly of such brainless proceedings. Where are those who went mad over Mascagni as a great composer, over Perosi,—nay, over art achievements far above anything attempted by those two men, the "Otello" and "Falstaff" of Verdi? They are mightily glad, I suppose, that their glowing paragraphs are forgotten, buried in back numbers of unread journals. To understand music, new or old, you must be soaked in it. When you have been soaked long enough, you get to know; and, when you know absolutely nothing,

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neither the neglect of the world nor the scoffs of newer fangled press men can have power to shake your conviction. Only when deep down in yourself you know, when your intuition has grasped all that there is in a piece of music, can you set your intellect to work to find plausible reasons for your faith. This is my defence of slow criticism and my justification of the "not proven" verdict brought in about Delius in London. More recently Busoni gave some of these things in Berlin. But your German critic is nothing if not cock-sure. Some of them remarked that here was mere anarchy and the apotheosis of ugliness, and then asked bitterly: "Have we really got so far that Wagner sounds like Mozart?"

This last is surely triumphantly fatuous. Yes, my gentle, long-eared brother, if the day has not come, it certainly will come when we shall have "really got so far that Wagner sounds like Mozart." There was a time when Mozart sounded like Wagner, and magnificent emperors found that in his music there were "too many notes." Mozart replied that there was just the right number. Wagner might have said the same in answer to the earlier criticisms of his music. Delius might say the same to-day. Though his scores are complex, complex as those of Richard Strauss, when one has taken the time and trouble to understand them, all is perfectly clear. There is no ugliness, no anarchy, nothing but order,—logical order, to the point of severity,—and beauty and expressiveness. But, before offering my own criticism, let me say it is possible that I am biassed, for Delius is my intimate friend; yet, on the other hand, be it remembered that in art matters friendship usually makes one a more exacting judge. At any rate, I have been afforded ample opportunities of studying his music; and the conclusions I have arrived at are simply those I could not help arriving at.

The early songs may be dismissed briefly with the remark that they are valuable not so much for themselves as indications of what was coming. In the set of Danish songs we have the real Delius; the poet's emotion passed on to us after suffering a sea change at the hands of the composer. They are full of Scandinavian feeling; full, also, of Delius's own dreaminess. For this man, alert, keenly intellectual

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though he is, is at bottom a dreamer. The melodies seem at first a little trying to the voice, but, boldly tackled by a singer who has musicianship as well as a voice, they are soon found to be nothing of the sort. Of the whole set "Irmelin" and "Wine Roses" are most likely to become popular. Next let me take the concerto. I don't like concertos, and Delius himself remarked that it was unlikely he would ever write another. But, such as the thing is, it is well done. Some of the themes—notably, the second of the first movement—are strikingly beautiful; and the finale, without being riotous, is full of all-conquering energy. From the pianist's point of view the piano part seemed to me admirably written; and, as Busoni is going to play it,* I take it he thinks the same. This is one of the smoothest of Delius's compositions. There is no glibness; but, as his purpose has been to write a beautiful thing, there are none of the dramatic touches that abound in his other works. As soon as Busoni plays it, we shall see.

Of the operas I know three. "Koanga" was to have been mounted at Breslau some time ago, but those who know anything of the everlasting delays that make the opera composer's heart sick will understand how easy it has been for the management to put off the performance so far. The parts given in London—in the concert hall of course—were very effective; and without being theatrical, or at least melodramatic, the whole thing is powerfully dramatic. But for sheer loveliness, expressiveness, and high mastery of the technic, "The Garden of Paradise" is immeasurably beyond it. The plot is based on a story by some Swiss or German novelist. It is the story of "Romeo and Juliet" transferred to peasant life. The parents quarrel about a piece of land which is allowed to run wild, and there is a mad fiddler who comes out of a fir wood,—there to take an important share in the events that happen. The wild tunes of this fiddler and the sound of the wind in the firs pervade the opera, giving it an atmosphere unlike any other known to me. The fir wood is as important in "The Garden of Paradise" as is the river with its swan in "Lohengrin," the sea with its storm in the first act of the "Flying

* Busoni was not the pianist that first played the concerto or afterward made it known.—[Ed.

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Dutchman"; it pervades the music as well as affording a lovely scene on the stage. Finest of all is the last act, with its passionate tenderness and the exaltation with which the lovers go off to drift down the river—where, no one knows. "The Magic Fountain" contains some fine music, but is not nearly so dramatic as the others.

The symphonic works I must deal with very shortly. "Over the Hills," an earlier one, attains to the atmosphere wanted, but is a trifle crabbed at times; "Auf dem Hochgebirge" is full of noble things; while the "Zarathustra Song," so harsh at first, grows amazingly on one after a while. But all show a superb mastery of part writing and the orchestra; the themes are strong, pregnant; and many of the passages, uninviting, at the first hearing, in outline and color, are afterward found to be full of the spirit of beauty. Delius commenced late and he has developed slowly; but already he has done enough to justify me in calling him the biggest composer we have produced for many a long day. Seeing that he is cosmopolitan, he can scarcely be claimed for England; but at least he was born here. I do not expect, do not want, any one to accept him as a heaven-sent genius merely on my recommendation; but, with a full sense of the responsibility of the situation, I say that those who will take the trouble to hear his music and try to understand it will find themselves well paid for their pains.

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Some copies made by Mr. Selinger in the Pinakothek, Munich.

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Richard Wagner

(Born at Leipsic, May 23, 1813; died at Venice, February 13, 1883.)

Wagner left Königsberg in the early summer of 1837 to visit Dresden, and there he read Bärmann's translation into German of Bulwer's "Rienzi." * And thus was revived his long-cherished idea of making the last of the Tribunes the hero of a grand opera. "My impatience of a degrading plight now mounted to a passionate craving to begin something grand and elevating, no matter if it involved the temporary abandonment of any practical goal. This mood was fed and strengthened by a reading of Bulwer's 'Rienzi.' From the misery of modern private life, whence I could nohow glean the scantiest material for artistic treatment, I was wafted by the image of a great historico-political event, in the enjoyment whereof I needs must find a distraction lifting me above cares and conditions that to me appeared nothing less than absolutely fatal to art." During this visit he was much impressed by a performance of Halévy's "Jewess" at the Court Theatre, and a warriors' dance in Spohr's "Jessonda" was cited by him afterward as a model for the military dances in "Rienzi."

Wagner wrote the text of "Rienzi" at Riga in July, 1838. He began to compose the music late in July of the same year. He looked toward Paris as the city for the production. "Perhaps it may please Scribe," he wrote to Lewald, "and Rienzi could sing French in a jiffy; or it might be a means of prodding up the Berliners, if one told them that the Paris stage was ready to accept it, but they were welcome to precedence." He himself worked on a translation into French. In May, 1839, he completed the music of the second act, but the rest of the music was written in Paris. The third act was completed August 11, 1840; the orchestration of the fourth was begun August 14, 1840; the score of the opera was completed November 19, 1840.

The overture to "Rienzi" was completed October 23, 1840.

The opera was produced at the Royal Saxon Court Theatre, Dresden, October 20, 1842. The cast was as follows: Rienzi, Tichatschek; Irene, Miss Wüst; Steffano Colonna, Dettmer; Adriano, Mme. Schröder-Devrient; Paolo Orsini, Wächter; Raimondo, Vestri; Baroncelli, Reinhold; Cecco del Vecchio, Risse; a Messenger of Peace, Thiele. Reissiger conducted. The performance began at six P.M., and the curtain did not fall until after midnight. The orchestra consisted of from sixty to seventy players, and the strings were somewhat overbalanced by the wind instruments. Lipinski was concert-master. The chorus numbered forty-four, but for the finales the garrison choir was drawn upon. Wagner received as an honorarium three hundred thalers about two hundred and twenty-five dollars. The ordinary fee for an opera was twenty louis d'or.

* Bulwer's novel was published at London in three volumes in 1835.

The first performance of the opera in America was at the Academy of Music, New York, March 4, 1878. The cast was as follows: Adriano, Eugenia Pappenheim; Irene, Miss Alexandre Herman; Rienzi, Charles R. Adams; Paolo Orsini, A. Blum; Steffano Colonna, H. Wiegand; Raimondo, F. Adolphe; a Messenger of Peace, Miss Cooney. The conductor was Max Maretzek.

The first performance of the overture in Boston was from manuscript, November 19, 1853.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, one serpent, two valve trumpets, two plain trumpets, three trombones, one ophicleide, kettledrums, two snare-drums, bass drum, triangle, cymbals, and strings. The serpent mentioned in the score is replaced by the double-bassoon, and the ophicleide by the bass tuba.

All the themes of the overture are taken from the opera itself. The overture begins with a slow introduction, molto sostenuto e maestoso, D major, 4-4. It opens with "a long-sustained, swelled and diminished A on the trumpet," in the opera, the agreed signal for the uprising of the people to throw off the tyrannical yoke of the nobles. The majestic cantilena of the violins and the 'cellos is the theme of Rienzi's prayer in the fifth act. The development of this theme is abruptly cut off by passage-work, which leads in crescendo to a fortissimo return of the theme in the brass against ascending series of turns in the first violins. The development of the theme is again interrupted, and recitative-like phrases lead to a return of the trumpet call, interspersed with tremolos in the strings. The last prolonged A leads to the main body of the overture.

This begins Allegro energico, D major, 2-2, in the full orchestra on the first theme, that of the chorus, "Gegrüsst sei hoher Tag!" at the beginning of the first finale of the opera. The first subsidiary theme enters in the brass, and it is the theme of the battle hymn ("Santo spirito cavaliere") of the revolutionary faction in the third act. A transitional passage in the 'cellos leads to the entrance of the second theme,—Rienzi's prayer, already heard in the introduction of the overture,—which is now given, allegro, in A major, to the violins. The "Santo spirito cavaliere" theme returns in the brass, and leads to another and joyful theme, that of the stretto of the second finale, "Rienzi, dir sei Preis," which is developed with increasing force.

The free fantasia is short, and is devoted almost wholly to a stormy working-out of the "Santo spirito cavaliere" theme. The third part

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of the movement is a shortened repetition of the first; the battle hymn and the second theme are omitted, and the first theme is followed immediately by the motive, "Rienzi, dir sei Preis," against which trumpets and trombones play a sonorous counter-theme, which is very like the phrase of the nobles, "Ha, dieser Gnade Schmach erdrückt das stolze Herz!" in the second finale. In the coda, molto più stretto, the "Santo spirito cavaliere" is developed in a most robust manner.

***

Wagner's letters to Wilhelm Fischer * and Ferdinand Heine † contain much interesting information about the production of "Rienzi." Objections were made to the "religious catholic" part of Wagner's libretto. Wagner was timorous about the intonation of the choruses. He left to Fischer and Reissiger the responsibility of cutting out wholesale: "Whatever may be cut without *decided* injury—*i.e.*, LONGWINDEDNESS, wherever you may find it. I, for my part, am the most incapable person, and at the same time the most prejudiced in a matter of this kind."

As to the relation of Wagner's drama to the treatment of the same subject by Bulwer, see E. Reuss's article, "Rienzi," in *Bayreuth Blätter*, 1889, and Dr. H. von der Pfordten's "Handlung und Dichtung der Bühnenwerke Richard Wagner's nach ihren Grundlagen in Sage und Geschichte" (Berlin, 1893). Bulwer himself was led to write his "Rienzi" from his admiration of Mary Russell Mitford's tragedy, "Rienzi," first performed in 1828, and from it he borrowed certain material, as the love of Adriano for Irene.

***

Other operas with Rienzi as a hero are "Rienzi," text by Piave, music by Achille Peri (Milan, 1862); "Rienzi," music by Kaschperoff (Florence, 1863); "Cola di Rienzi," text by Cossa, music by Persichini (Rome, 1874); "Cola di Rienzi," text by Bottura, music by Luigi Ricci, Jr. (Venice, 1880); "Cola Rienzi," music by H. G. Dam (1815–58)—only the overture seems to have been played at the Royal Opera House and in concerts at Berlin.

"Cicco e Rienzo," comic opera, text by del Vecchio, music by Miggliaccio, was produced at Naples, in 1871.

"Cola di Rienzi," ballet by Bernadi, was produced at Milan in 1878.

* Wilhelm Fischer (about 1790–1859) was at first a buffo bass singer, and connected with the opera at Magdeburg and Leipsic. He went to Dresden in 1831, and was stage manager and chorus-master at the Court Theatre.

† Heine was a comedian at the Dresden Court Theatre and a designer of the costumes. He was the father of Wilhelm Heine, the painter (1827–85), who went to New York in 1849, was artist of the expedition of the American Squadron to the China Seas and Japan, 1852–54, and published in the seventies a work of much importance, "Japan, Beiträge zur Kenntniss des Landes und seiner Bewohner."

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SCHUMANN	Symphony in C major, No. 2
RUBINSTEIN . .	Concerto for Pianoforte and Orchestra in D minor, No. 4
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Mozart . . . Concertant Quartet for Oboe, Clarinet, Horn, Bassoon and Piano. (First time)
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Louis Aubert . Songs.
Maurice Ravel . Introduction and Allegro for Harp, with Flute, Clarinet, and Strings Quartet accompaniment. (First time)

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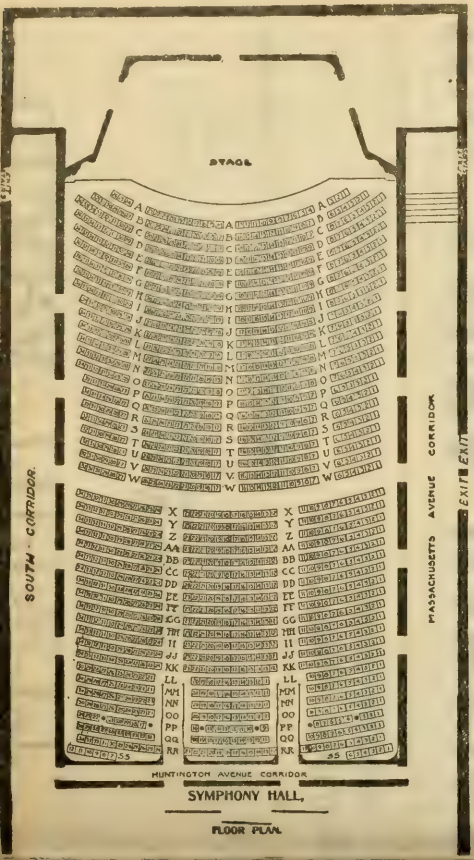
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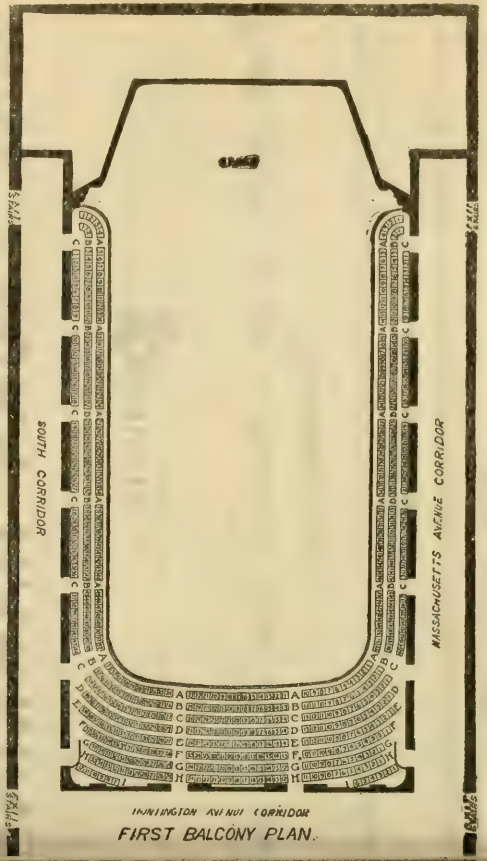
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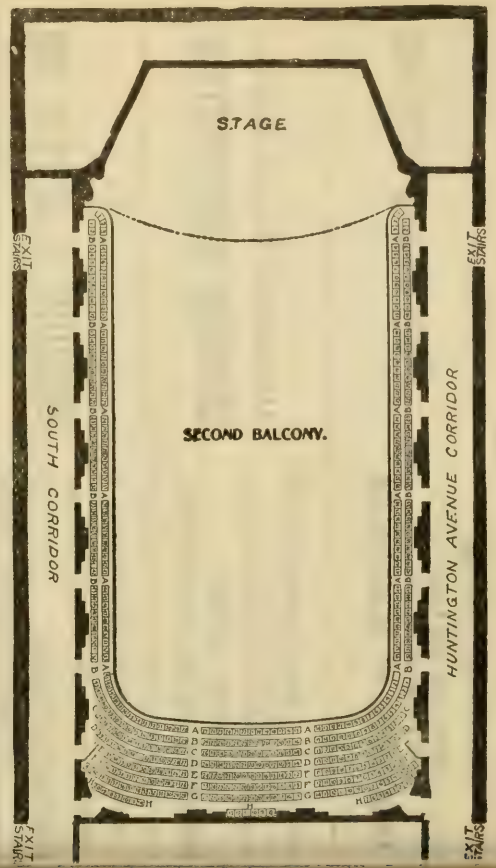
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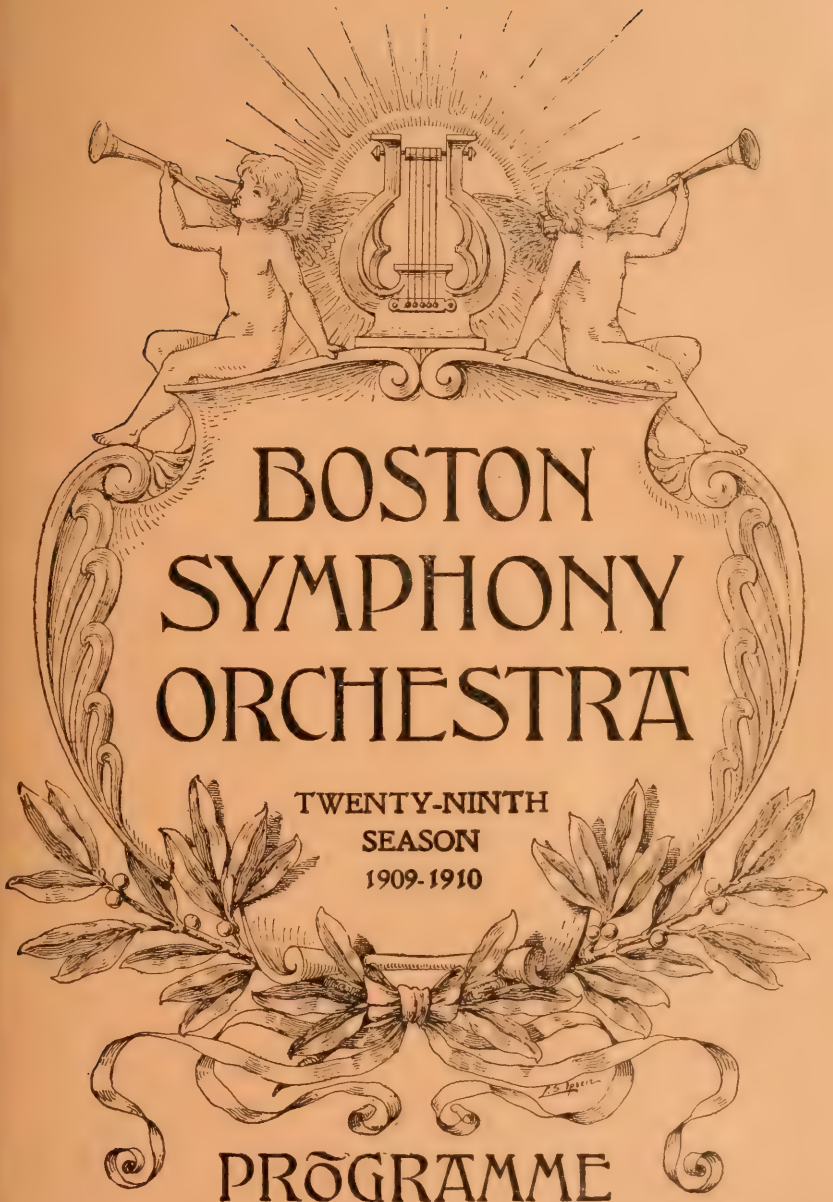
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Symphony in B-flat major, No. 2, Op. 57 . . . Vincent d'Indy

(Born at Paris, March 27, 1852;* now living in Paris.)

In 1876 a work by d'Indy, "Symphonie Chevaleresque: Jean Hunyade," was performed at a concert of the Société Nationale, Paris; but this work is not now included in the composer's own list of his compositions. The work entitled "Wallenstein," composed during the years 1873–81, though classed by some as a symphony, is entitled by d'Indy "Trilogy, after the dramas of Schiller." According to his own catalogue d'Indy's Symphony No. 1 is the symphony in three parts on a French mountain air, for pianoforte and orchestra, composed in 1886, produced at Paris, March 20, 1887 (Mme. Bordes-Pène, pianist), and performed in Boston, April 5, 1902, with Mr. Bauer, pianist.

The Symphony in B-flat major, composed in 1903–04, was produced at a Lamoureux concert, Paris, February 28, 1904. The score is dedicated to Paul Dukas. The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, three bassoons, four horns, one small trumpet in E-flat, two trumpets in C, three trombones, one contra-bass trombone, chromatic kettledrums, big drum, cymbals, triangle, two harps, strings.

The first performance of the symphony in America was at Philadelphia by the Philadelphia Orchestra, December 31, 1904. The first performance in Boston was at a concert of the Boston Symphony Orchestra led by Mr. Gericke, January 7, 1905. The composer conducted his symphony in Boston at a concert of the Boston Symphony Orchestra, December 2, 1905. The symphony was played in Boston at a concert of the Boston Symphony Orchestra November 6, 1909.

Mr. Calvocoressi in a study of this symphony (*Le Guide Musical*, May 8–15, 22–29, 1904) first mentions the symphonies written by the French of the modern school, Chausson, Lalo, Saint-Saëns, Guy-Ropartz, Albéric Magnard, P. Dukas, Savard, Wittowsky, Vreuls, de Wailly, Tournemire, Marcel Labey, and especially the symphony by

* This year is given by the composer. The catalogue of the Paris Conservatory gives 1851, and 1851 is also given by Mr. Adolphe Jullien, who says he verified the date by the register of d'Indy's birth.

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César Franck and d'Indy's first. He then says: "Examining the series of works by Vincent d'Indy and the different stations of his sure development, one will see that each of his dramatic works has been followed by an important work of absolute music. After 'The Song of the Bell' came the Symphony on a Mountain Air; after 'Fervaal,' the second string quartet; after 'The Stranger,' the Symphony in B-flat major." *

This symphony is without a program of any sort. D'Indy wrote in an article published in the first number of *Musica* (Paris): "Symphonic music, unlike dramatic music, is developing toward complexity: the dramatic element is more and more introduced into absolute music, in such a way that form is here, as a rule, absolutely submissive to the incidents of a veritable *action*." Mr. Calvocoressi supplies a note to this remark: "To search for an action that is not purely musical in absolute music would be madness. There is, indeed, an action in this symphony, but it is wholly in the music: the putting into play of two principal themes, which present themselves at the beginning side by side, follow each other, war against each other, or, on the contrary, are each developed separately, associate with themselves new ideas which complete or serve as commentary, and at the end of the work are blended in an immense triumphal chant." It would be idle, then, to attempt to characterize these themes as though they were dramatic motives. One can say, however, that two decided elements of musical expression are strongly opposed to each other.

The first movement is made up of two distinct parts: a slow introduction, in which the themes appear at first in the state of simple cells; and a lively movement.

I. "Extrêmement lent. Très vif." B-flat major, 4-2. Violoncellos and double-basses, doubled by harps, announce an initial and sombre theme of almost sluggish rhythm. The flute replies with a phrase whose chief characteristic is an ascending leap of a seventh, a progression dear to the composer. This phrase is the second princi-

* "The Song of the Bell," romantic symphony for solo voices, double chorus, and orchestra, was composed during the years 1879–83; the opera "Fervaal," during 1889–95; the second string quartet, in 1897: "The Stranger," an opera, was produced at Brussels, January 7, 1903.—Ed.

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pal theme of the symphony. The phrase may be resolved in this instance into two distinct elements: the descending fourth—B-flat to F-sharp—which, with its own peculiar rhythm, is a cell that later on will assume great importance; the ascending seventh, which will play a dominating part and appear again throughout the work as a song of despair, a burst of the determined will. This second theme may then be considered as a sort of embryonic form which contains the chief elements of the symphony. The initial theme, on the contrary, will almost always keep a closer resemblance to itself; there will be numberless changes, melodic or rhythmic transformations, but its particular physiognomy will not be lost.

The initial theme rumbles in the basses during the whole of this introduction. A tutti of some measures leads by a rapid crescendo to the main body, très vif, 3-4. A horn, accompanied by second violins and violas, announces a new theme, which belongs exclusively to this movement. The first two notes of this motive are the descending fourth, the first cell of the second chief theme. The second section of the new theme furnishes material for an abrupt and jerky figure, given soon afterward to the wood-wind. This figure will play throughout the work a transitional part, and will intervene between the various developments. Its rhythm is unmistakable. This figure alternates now between the wood-wind and the strings, and soon brings in the return of the initial theme, which is combined with the abrupt and characteristic transitional matter. The initial theme, diminished, is given to the 'cellos. The violins expose a figure, 6-4, in which the ascending seventh of the second chief theme is recognized. Flutes and

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clarinets have graceful ascending phrases. There is a return to the initial movement. The motive of transition prepares the re-entrance of the theme first sung by the horn, which is developed at first alone, then in combination with the transitional motive. The characteristic, incisive rhythm apparently is about to die away, but it appears in oboes and clarinets, after the violins have again sung the second principal theme. *Tremoli* of violins and violas prepare the re-entrance of the initial sombre theme, given in turn to the basses, the bass clarinet, the little trumpet, while harps and wood-wind accompany with ever-growing agitation. After this theme has been developed, there is a gradual broadening, and the motive originally sung by the horn is given to the wood-wind. The transitional motive is then developed alone, and the initial theme appears in the brass, after which the oboe sings the second principal theme at a more moderate pace, 3-2. The graceful flute and clarinet passages again appear. There is a crescendo, and the second principal theme in its complete form returns at the original pace. The pace quickens, and the transitional theme hovers above the initial sombre theme, which repeats itself in an ascending progression. There is a figure of a descending fifth, with a rhythm like that of the first cell in the second principal theme, and the return of this theme is expected, but the characteristic rhythm of the transitional motive is insistent, and leads suddenly to the conclusion.

II. Modérément lent. D-flat major, 6-4. The second movement begins with an announcement by the first violins of the second principal theme (descending fourth). The bass clarinet sings the rest of the motive, which is taken up by the strings. These first measures prepare the re-entrance of the same theme under a form (6-4) already used in the first movement. A new figure appears, which will be found in the Finale. The development brings a modulation to E major, and harps give out a strongly rhythmed motive in that tonality. This motive will be employed in the scherzo, and the dotted, characteristic rhythm is now kept up, while the oboe, then the clarinet, and also other instruments sing in turn an expressive theme, which might be taken at first for a commentary on the initial sombre motive, but the conclusion of it is the first new theme of this movement, which in turn

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is a prolongation of the theme (6-4) of the first movement. The music grows more brilliant, and this last-named motive appears in A major (violins and violas), also the first new theme of this movement (small trumpet). The strongly rhythmed theme reappears, as also the more expressive motive in the tonic. There is use of these various musical thoughts before the conclusion begins. The strongly rhythmed theme is given out by the trombones, then by wood-wind instruments, and the familiar theme of the first movement is sung by the clarinet.

III. Modéré, D minor, 2-4. A solo viola chants a theme of archaic character, which reminds one of some old legend's air. The flute hints at the strongly rhythmed theme of the preceding movement, but the archaic tune is developed and interrupted suddenly by the horns proclaiming the initial theme, sadly changed and of greatly diminished importance. This initial theme, with hurried pace, persists in triplets shortened more and more. There is a fantastic whirlwind in the strings, and above it a bold theme is given out by the wood-wind. The strongly rhythmed theme appears almost immediately afterward, and is added to the whirling triplets. There is a comparative lull, and the bold theme is now given out at length by the small trumpet, after which there is an orchestral explosion. Then the archaic tune appears, rhythmed curiously in 3-8, "after the manner of a pantomimic dance," and played by flutes and then bassoons; harp harmonics and the triangle give additional color to this episode. The development of this theme is twice interrupted by the union of the strongly rhythmed theme (basses) and the bold theme, but it keeps on only to give way to the appearance in canon of the bold theme, first in the strings, then in the

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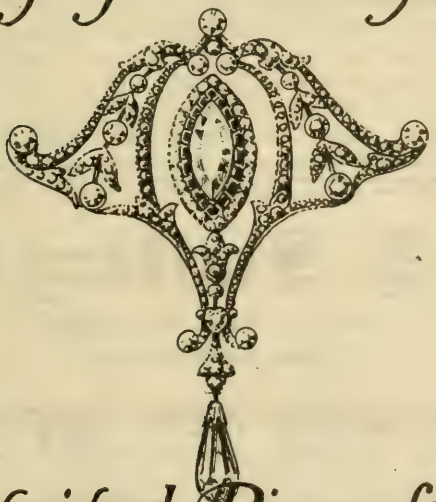
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brass *ff*. After this climax the archaic tune returns, 2-8, and a rallentando leads to reappearance of this theme in its original form.

IV. Introduction, Fugue, et Finale. The general form of this last movement is that of a rondo preceded by an introduction in two parts (introduction and fugue). In the introduction to the fugue all the chief thematic ideas of the preceding movements are recalled one by one, either by solo instruments or by groups of instruments.

The subject of the fugue is the expressive theme first sung by the oboe in the second movement, but now the theme is lengthened by an ascending arabesque, in which the characteristic, ascending curve of the second chief theme of the work is recognized. The final association of the two themes, already hinted at the beginning of the second movement by the appearance of a figure common to them both, is now frankly declared. This subject, persisting to the end of the fugue, brings in a lively movement, 5-4, the true Finale. The oboe sings the first new theme of the second movement, which is developed in company with the fugue subject. The instrumental complications become more elaborate. The strongly rhythmed theme presents itself, and then a brand-new motive appears, interrupted by echoes of the archaic melody. This new theme prepares the return of the initial motive, which strengthens itself in canon form. The fugue subject creeps about the whole orchestra, while a more aggressive form of the often used theme of the second movement soars above. The brand-new theme returns, and once more ushers in the initial theme in the bass, while the second chief or cyclic theme is announced above. This is the final struggle of the two. The fugue subject soon reappears, and leads to

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a brilliant burst of the whole orchestra. The second chief or cyclic theme is then used as a broadly proportioned choral, whose bass is the initial theme, now subdued and definitely associated with the triumph of the second theme. This triumph is thrice proclaimed in the peroration, and, between the proclamations, the archaic theme, with its characteristic initial fifth, is heard in the wood-wind.

The foregoing analysis is based on the articles by Mr. Calvocoressi; for, since he is acquainted intimately with d'Indy's musical life and purposes, his articles concerning this composer have more than ordinary authority.

***

The following biographical sketch of Mr. d'Indy was prepared from information given by the composer himself and from H. Imbert's article in "Profils de Musiciens" (Paris, *s. d.*):—

His family wished him to be a lawyer, and so against his wish he studied for that object, but at the same time he studied music. He took pianoforte lessons of Diémer and harmony lessons of Lavignac (1862–65). During the Franco-Prussian War he served as a volunteer in the One Hundred and Fifth Regiment, and took an active part in the defence of Paris, notably in the battle of Montretout. After the war he gave up definitely any idea of the law, to be, against the wishes of his family, a professional musician.

(It should here be said that his father, a man of large income, was fond of music, and played the violin not too disagreeably. Vincent's mother died soon after his birth, and, as his father took to himself a second wife, the boy was brought up by his grandmother, Mme. Théodore d'Indy, who, an excellent musician, taught him the rudiments of the art. Thanks to her, he lived for many years apart from the madding world and vexing social diversions. It was she that led him in his early years to the study of the great masters. Vincent had an uncle, Saint-Ange Wilfred d'Indy, who, as an amateur composer, was popular in Parisian parlors and halls, in which his romances, chamber music, and *opéras de salon* were performed. It was he that first showed his nephew the treatise of Berlioz on instrumentation.)

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certs du Châtelet, conducted by Colonne, as kettledrummer, then as chorus-master, and he thus served for five years. In 1872 he was introduced by his friend, Henri Duparc, to César Franck, who was professor of the organ at the Conservatory. D'Indy entered his class, and in 1875 took a first accessit, but he left the Conservatory, for he saw, to use his own words, that the musical instruction there, so far as composition was concerned, was not given in a serious manner. He then became a private pupil of Franck, with whom he studied thoroughly counterpoint, fugue, and composition.

In 1873 he travelled in Germany, and spent several months at Weimar with Liszt, who treated him with great affability. In 1875 his first work for orchestra was performed several times at the Concerts Populaires, Paris, conducted by Pasdeloup,—the overture, "The Piccolomini" (after Schiller), which became the second part of his "Wallenstein" trilogy. In 1882 his one-act opéra-comique, "Attendez-moi sous l'Orme" (based on a comedy by Regnard), was performed at the Opéra-Comique. In 1885 he won in competition the prize offered by the city of Paris for a musical composition. This prize was established in 1878, and offered to French composers every two years. His successful work was "Le Chant de la Cloche," for solo voices, double chorus, and orchestra. In 1887 he became chorus-master of Lamoureux's concerts, and the rehearsals of the chorus for the first performance of "Lohengrin" in Paris (Eden Theatre, May 3, 1887) were intrusted to him.

He was one of the few Frenchmen present at the first performance of the "Ring" at Bayreuth in 1876, and since then he has been a frequent visitor to Bayreuth With Franck, Saint-Saëns, Fauré, de Castillon, Chausson, and Duparc, he was one of the founders of the Société Nationale de Musique, a society that has been of the utmost service to music in France by reviving interest in symphonic and chamber works. After the death of Franck (1890) d'Indy was made president of the society. In 1893 he was asked by the government to be one of a committee to reform the Paris Conservatory, and he prepared a plan of reorganization, which raised such a tempest among the

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professors of that institution that they plotted together and obtained the disbandment of the committee. In 1895 he was offered, on the death of Guiraud, the position of professor of composition at the Conservatory; he declined the offer, for he wished to be wholly free. But in 1896 he founded with Charles Bordes and Alexandre Guilmant a music school, the Schola Cantorum, of which he is a director, and professor of composition.

It may here be added that in 1873 d'Indy became acquainted with the German Requiem of Brahms, and his admiration for it was so great that he determined to go a pilgrimage, in the hope of seeing the composer and of obtaining advice from him. After his sojourn in Weimar he went to Vienna and found that Brahms had gone to Bavaria. He followed him, and finally found him at Tutzing, but whether Brahms was not in the mood to receive strangers, or whether he was absorbed by works that demanded concentration of mind, the interview was short and unsatisfactory, although the young Frenchman bore letters from Saint-Saëns and Franck.

D'Indy was always a lover of nature. His family came originally from Verdieux, in Ardèche, a department formerly a portion of the province Languedoc. The mountains of the Cévennes are often naked, barren, forbidding. D'Indy has long been in the habit of spending his vacations in this picturesque country. He has also delighted in the Tyrol, the Engadine, the Black Forest. He has listened intently to what Millet called "the cry of the earth." In a letter written from Vernoux in 1887 he said: "At this moment I see the snowy summits of the Alps, the nearer mountains, the plain of the Rhone, the pine

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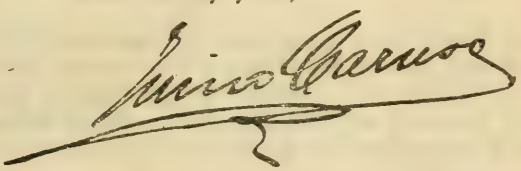
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woods that I know so well, and the green, rich harvest which has not yet been gathered. It is a true pleasure to be here after the labors and the vexations of the winter. What they call at Paris 'the artistic world' seems afar off and a trifling thing. Here is true repose, here one feels at the true source of all art." His love of nature is seen in "Poème des Montagnes," suite for piano (1881); "La Forêt Enchantée," symphonic ballad (1878); the Symphony for orchestra and piano on a Mountain Air (1886); Fantasia for oboe and orchestra on some folk-tunes (1888); "Tableaux de Voyage," pieces for piano (1889);* and chamber music by him suggests the austerity of mountain scenery.

In his childhood d'Indy loved folk-tales and fantastic stories. Then he read eagerly the works of Uhland, Hoffmann, Poe. There came the worship of Dante, and then he came under the influence of Shakespeare, Molière, Schiller, Goethe. Flaubert, especially by his "Temptation of Saint Anthony," made a profound impression on him. In painting he prefers the masters of the fourteenth and fifteenth centuries, and he confesses frankly that he experiences a greater and more artistic stimulus in the presence of the Assyrian art long before Christ than in the presence of the art known to Pericles. Imbert says that d'Indy will remain for hours in contemplation before the pictures of certain primitive German or Flemish painters, while the marvellous compositions of the Italian painters of the Renaissance leave him cold. "So that one may well trace in his preference for the colossal and rude works of earlier times, and in his disdain for the charming creations of the Renaissance, the determination to keep from his music all that seems to him to have the least affectation, or that which is merely graceful or tender."

***

In 1905 Mr. d'Indy was invited to conduct a series of concerts given by the Boston Symphony Orchestra in Boston and other cities. The concert in Boston, the seventh of the regular series, took place on December 2, 1905, and the program was as follows: d'Indy, Symphony in B-flat major, No. 2, Op. 57; Fauré, Suite from Stage Music to

*See also "Jour d'Été à la Montagne," in three movements, for orchestra (1905).

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The program of the concert in Philadelphia, December 4, 1905, included Chausson's Symphony in B-flat, Franck's "Psyche and Eros," Debussy's "Clouds" and "Festivals" from the "Nocturnes," Magnard's "Dirge," and d'Indy's "Istar."

The program of the concert in Washington, D.C., December 5, was the same as that of the Philadelphia concert.

The program of the concert in Baltimore, December 6, was as follows: d'Indy's Symphony in B-flat, No. 2; Fauré's Suite, "Pelleas and Melisande"; d'Indy's Legend, "Saugefleurie"; Dukas's "Sorcerer's Apprentice."

The program of the first concert in New York, the evening of December 7, was that of the Baltimore concert. The program of the second concert, Saturday afternoon, December 9, was as follows: Chausson's Symphony in B-flat, Franck's "Psyche and Eros," the two movements already mentioned of Debussy's "Nocturnes," Magnard's "Dirge," and d'Indy's "Istar."

Mr. d'Indy gave a chamber concert in Potter Hall, Boston, December 11, with the assistance of the Longy Club and Mr. J. Keller, 'cellist. The program, made up of compositions by Mr. d'Indy, was as follows: "Chanson et Danses" (Longy Club, led by the composer); "Fantasia on French Folk-tunes" (Messrs. Longy, oboist; d'Indy, pianist); Trio for pianoforte, clarinet, and 'cello (Messrs. d'Indy, Grisez, and Keller).

***

These works by D'Indy have been played in Boston:—

ORCHESTRA: Variations, "Istar" (Symphony Concerts, February 18, 1899; April 13, 1901; December 2, 1905, led by the composer). Suite, "Médée" (Symphony Concert, February 10, 1900). Symphony for orchestra and pianoforte on a Mountain Air (Symphony Concert, April 5, 1902). Introduction to Act I., "Fervaal" (Orchestral Club, January, 7, 1902). "The Enchanted Forest" (Symphony Concert, October 31 1903). Entr'acte from "The Stranger" (Symphony Concert, March

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5, 1904). Choral Variations for saxophone and orchestra (first performance, Boston Orchestral Club, Mrs. R. J. Hall, saxophone, January 5, 1904; Mrs. R. J. Hall's Concert, January 21, 1908). Symphony in B-flat major, No. 2 (Boston Symphony Orchestra Concerts January 7, 1905; December 2, 1905, led by the composer; November 6, 1909). "Wallenstein" Trilogy, Op. 12, October 19, 1907. "Summer Day on the Mountain," Op. 61 (Symphony Concert, April 25, 1908).

CHAMBER MUSIC: Pianoforte Quartet, Op. 7 (Lachaume, Ysaye, Marteau, Gérardy, April 16, 1898; Kneisel Concert, November 18, 1901; Eaton-Hadley Concert, January 23, 1905; Hoffmann Quartet Concert, November 28, 1905). String Quartet, Op. 45 (Kneisel Concerts, December 3, 1909; December 5, 1905). "Chanson et Danses," for flute, oboe, two clarinets, horn, two bassoons (Longy Club, January 9, 1901; March 28, 1904; the composer with the Longy Club, December 11, 1905). Trio for clarinet, 'cello, and pianoforte, Op. 29 (Longy Club, March 31, 1902; the composer and Messrs. Grisez, clarinet, and Keller, 'cellist, December 11, 1905). Suite in D major for trumpet, two flutes, string quartet, Op. 27 (Kneisel Quartet, November 17, 1902). Fantasia for oboe and pianoforte—the accompaniment was originally for orchestra—(Longy Club, January 5, 1903, Messrs. Longy and Gebhard; the composer and Mr. Longy, December 11, 1905). Sonata for pianoforte and violin (Miss Laura Hawkins and Mr. Wendling), December 18, 1907.

LYRIC WORKS: "Ste. Marie Magdeline," cantata for solo voice (Miss Rose O'Brien) and female chorus (Cecilia Society, February 6, 1906); Boston Singing Club, December 18, 1907 (Miss Nellie Wright,

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Als Die Alte Mutter.....Dvorak
Still Wie Die Nacht.....Bohm
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III.

Exaltation.....Mrs. Beach
Oh, for a breath o' the moorlands Whelpley
Who is Sylvia?.....Schubert
Constancy.....Foote

IV.

Violoncello Solo.....Selected

V.

Juni.....Mrs. Beach
Erwartung.....La Forge
Wie Lieb Ich Dich Hab.....La Forge
Herzens-Fruehling.....Von Wickede

VI.

After.....Mrs. Beach
Ah, love, but a day.....Mrs. Beach

VII.

Du Bist Mein Traum in Stiller Nacht Abt
Bluemchen Am Hag.....Abt
'Cello Obbligatos

VIII.

Pace, Pace Mio Dio— Aria from La Forza Del Destino.....Verdi

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soprano). "Sur la Mer," chorus for female voices (Choral Art Society, March 24, 1905). "Ride of the Cid," baritone, chorus, and orchestra (Choral Art Society, December 18, 1903). "Lied Maritime" was sung here as early as 1902 (Mme. Alexander-Marius, January 22). Madrigal, Mme. Alexander-Marius, January 22, 1902; Miss Lilla Ormond, November 6, 1907. "Clair de Lune," "Là-bas dans le Prairie," "Ma Lisette" (Mme. Alexander-Marius, March 9, 1904).

PIANOFORTE: Excerpts from "Tableaux de Voyage" (Mme. Hopekirk, December 13, 1902; January 17, 1903). "Poème des Montagnes," suite (Miss Hawkins, February 26, 1904). "Plein Air," from "Poème des Montagnes" (Mme. Hopekirk, November 13, 1905). Helvetia Valse No. 3 (Mr. Pugno, November 18, 1905). Valse (Laufenburg), February 15, 1909 (Mr. Platt).

Mme. SCHUMANN-HEINK (born Ernestine Roessler) was born at Lieben, near Prague, June 15, 1861. Her father was an Austrian army officer. She was educated by Ursuline nuns at Prague, and at the Convent sang in solo and chorus. In 1874 she took singing lessons at Graz of Marietta von Leclair, and after three years knocked at the door of the Dresden opera house. She made her first appearance there as Azucena in "Il Trovatore," October 13, 1878, and she continued her studies under Aloysia Krebs-Michalesi. At the beginning of her fourth season she married Heink and withdrew from the public, but in the fall of 1883 she returned to the stage at Hamburg and became a member of the opera company there. Her fame was enlarged in the early nineties by an engagement at Kroll's, Berlin. Thus in 1891 she appeared there as Azucena, Nancy, Helge in von Holstein's "Der Haideschacht," Fides, and in the Duke of Saxe-Coburg-Gotha's "Santa Chiara." Divorced from her husband, she married in 1893 Paul Schumann, then play actor and stage manager at the Thalia Theatre, Hamburg. She sang in various cities: at Bayreuth in 1896, and later as Erda, one of the Norns, Waltraute; at London, 1897, as Ortrud, Fricka, Erda, Magdalena in "Der Evangelmann," and in 1898 as Erda,

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Flosshilde, Waltraute, Ortrud, and "The Prologue" in Mancinelli's "Ero e Leandro." Her repertory included many parts, from parts in "The Ring" to Fürst Orlofsky in "Fledermaus." Her first appearance in America was at Chicago as Ortrud, November 7, 1898.

Her first appearance in Boston was with Mr. Grau's company at the Boston Theatre as Ortrud, March 27, 1899.

In the season of 1904–1905 Mme. Schumann-Heink was the chief singer in a company that produced "Love's Lottery," a comic opera with libretto by S. Stange and music by Julian Edwards. She was announced to sing in this operetta at the Colonial Theatre, Boston, November 28, 1904, but she heard that day of the death of her husband, Mr. Schumann. The operetta was performed, and she sang in it the next night. In 1905 she was married to William Rapp, Jr., of Chicago. She sang in opera and concert in European cities during the season of 1908–1909, and created at Dresden the part of Clytemnestra, January 25, 1909, in Richard Strauss's "Elektra." Her home is in Singac, N.J.

She has impersonated in Boston these characters in grand opera:—

Ortrud, 1899, April 5, December 6, December 8; 1901, April 5; 1902, March 12, March 20; 1903, March 24.

Fricka, 1899, March 30, December 16; 1903, March 28.

Brangäne, 1901, April 12; 1907, April 3.

Magdalene ("Die Meistersinger"), 1901, April 13; 1903, March 25.

Mary ("Der fliegende Holländer"), 1899, December 13.

Fides, 1903, March 27.

Erda, 1903, April 1.

Her appearances in concert in Boston have been as follows:—

Boston Symphony Orchestra Concerts: October 27, 1900 ("Nie soll mit Rosen," from Mozart's "Titus," and "Die Allmacht," Schubert-Saar); February 27, 1904 (Andromache's Lament from Bruch's "Achilles" and two songs, with viola and pianoforte accompaniment, by Brahms, Op. 91); November 2, 1907 (Schubert's "The Young Nun," accompaniment orchestrated by Liszt; "Death and the Maiden," accompaniment orchestrated by Mottl; "The Erlking," accompaniment orchestrated by Berlioz).

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Cecilia: Saint-Saëns' "Samson and Delilah," April 10, 1901.

Opera concerts at the Boston Theatre: Verdi's Requiem, April 7, 1901; March 16, 1902. Rossini's "Stabat Mater," March 29, 1903.

On April 1, 1907, she sang with the Kuntz Orchestral Club at Tremont Temple.

Song recitals in Symphony Hall: January 27, 1904; November 9, 1906; January 18, 1908; October 30, 1909.

RECITATIVE, "JETZT, VITELLIA!" AND ARIA, "NIE SOLL MIT ROSEN," FROM "TITUS" . . . . . WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"La Clemenza di Tito," or "Titus," *opera seria* in two acts, original Italian text based on the like-named libretto of Metastasio by Caterino Mazzola, was performed for the first time September 6, 1791, at the coronation festivities of the Emperor Leopold II. This recitative and air are sung by Vitellia in the second act:—

Jetzt, Vitellia! schlägt die Stunde, der grossen Prüfung ernste Stunde. Hast du wohl Muth zu sehen wie er sein Leben endet, der dir Treue gelobt? Sextus er liebt dich, mehr als sein eigenes Leben, auf dein Verlangen ward er Verbrecher; stets sahst du ihn vollbringen was grausam du begehrt; er wird im Tode seine Treue dir wahren; und dennoch willst du, wohl bewusst deiner Unthat, mit heitrer Miene dem Kaiser dich vermählen? Ach, wo ich weilte würd' ich Sextus erblicken. Die Lüfte, die Felsen, ja sie würden dem Gatten mein Geheimniss entdecken. Zu seinen Füssen

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will ich bekennen meine Schuld; will mindern meines Sextus Verbrechen, kann ich retten ihn nicht, durch mein Verderben. So schwinde stolzes Hoffen, so schwinde auf ewig.

Nie soll mit Rosen, mit duft'gen Myrten,
Hymen mir schmücken die Lebensbahn.
Schon seh' ich grauenvoll Kerker sich öffnen,
Schon Todesqualen furchtbar mir nahn.

Weh' mir Armen! welch' Entsetzen!
Ach, was wird mein Schicksal sein?
Wer erkennt was ich erdulde,
Ja gewiss erbarmt sich mein.

Now, Vitellia, the hour strikes, the serious hour of the great trial. Hast thou the courage to see how he ends his life who swore fidelity to thee? Sextus loves thee more than his own life; he became a criminal at thy behest. Thou hast ever seen him accomplish what thou cruelly askedst for; he will keep faith with thee in death. And yet wouldst thou, well knowing his misdeed, marry the emperor with a smile on thy face? Ah, wherever I might be I should see Sextus. The breezes, the rocks, would discover my secret to my husband. I will acknowledge my guilt at his feet; I will lessen my Sextus's crime, even if I cannot save him, by my own undoing. So vanish, proud hope, vanish forever.

Never shall Hymen adorn my life's path with roses, with fragrant myrtle. Already I see dungeons open horribly, already see torments of death draw near. Woe to me, wretched one! What terror! Ah, what will be my lot? He who sees what I suffer will surely take pity on me.—*Englished by Mr. W. F. Apthorp.*

The recitative begins in D minor, and ends in B-flat major. It is accompanied by strings. The air begins with a short larghetto in F major, 3-8, which is followed by an allegro in F major, 4-4, in rondo

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***

This air was sung in Boston at a concert of the Boston Symphony Orchestra by Mme. Schumann-Heink, October 27, 1900.

***

The librettist, Caterino Mazzola, was a Venetian and a friend of da Ponte. He was appointed Court Poet at Dresden in 1782, and one of his duties was to provide librettos for operas and cantatas. Metastasio's libretto in three acts was written in 1734, and Caldara was the first to set it to music, for the birthday festival of Charles VI., at Vienna, 1734.

This opera was ordered by the Estates of Bohemia for the coronation of Leopold II. Mozart was a sick man when he received the commission in August, but he buckled himself to the task. The opera was written and rehearsed within eighteen days. The *secco* recitatives were not by Mozart, but by his friend Süssmaier, who went with him to the first performance.

The earth was becoming impatient for Mozart. He was obliged to take medicine during his visit; he was very pale; and, although he now and then jested with friends, he was in doleful dumps, and when he took his leave he shed tears. The failure of the opera deepened his melancholy. Niemtschek thought that the audience, in holiday humor, was unable to appreciate the music. The opera is a return to the old-

* The basset-horn, or corno di bassetto, is an alto clarinet in F, a fifth below the clarinet in C. Its downward compass is prolonged to the extent of a major third. The tone is rich and sombre. The instrument is now practically obsolete, though the alto clarinet in E-flat used in military bands resembles it. Mozart employed the corno di bassetto in this opera, "The Magic Flute," "Figaro," "Die Entführung," and in his Requiem; Beethoven introduced it in his ballet of "Prometheus"; Vogel used it; and Mendelssohn wrote for it, though not in his orchestral works. There is a dispute about the origin of the name. The story that has prevailed is that the basset-horn was invented in Passau in 1777, and improved by Lotz, of Presburg, in 1782. The Oxford English Dictionary says that "basset-horn" is a translation of the French *cor de basette*, Italian *corno di bassetto*; and "bassetto," which in English meant a small bass viol, is an Italian diminutive of "basso." Lavoix, in his "Histoire de l'Instrumentation," says that the inventor's name at Passau was Horn, that the instrument was named after him, and by a queer translation the "basset Horn" became in French the "cor de basset" and in Italian "corno di bassetto." Iwan Muller took the instrument and turned it into an alto clarinet, and Simiot and Sax made further improvements. The instrument at concerts is usually replaced by a clarinet. The basset-horn was used by Mr. Frederick S. Converse in his opera, "The Pipe of Desire," produced in Jordan Hall January 31, 1906.

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fashioned *opera seria* in construction and character. For instance, the parts of Sextus and Annius, the lovers, were written for women and played and sung by them. An incredible opera to come after "Don Giovanni" and twenty-four days before the first performance of "The Magic Flute"! The Prague correspondent of the *Musikalisches Wochenblatt* (Berlin) wrote: "The music did not please, although it is by Mozart. This otherwise great composer appears to have forgotten the motto of Octavius, 'Make haste slowly!' Furthermore, only the arias and choruses were by him. The recitatives were composed by another. . . . Mozart is dead. He went home sick from Prague, and never recovered. They thought he was dropsical, and he died at Vienna toward the end of last week." This letter is dated December 12, 1791. "Because his body swelled after his death, it is said that he was poisoned. One of his last works is a Requiem, they say, which was performed at his funeral. Now he is dead, the Viennese will indeed discover what they have lost in him. Alive, he had constantly to do with a cabal, which he, it is true, used to irritate by his manners *sans souci* Neither his 'Figaro' nor his 'Don Juan' had any luck in Vienna; the more conspicuous their success at Prague. Peace to his ashes."

Metastasio wrote the original libretto of "La Clemenza di Tito" at Vienna in 1734, the year in which his dearly beloved Marianni Bulgarini, called Romanina, the greatest female singer and actress of her time, died and bequeathed to him, after the death of her husband, all she had, to the amount of 25,000 crowns. Smug Dr. Burney remarks in his "Memoirs of the Life and Writings of the Abate Metastasio":

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The story is practically the same, with change of characters, as that of Corneille's "Cinna; ou, la Clémence d'Auguste" (1639). Metastasio took for his hero Titus, "the lovely dearling and delightfull joy of Mankinde." Titus has unthroned Vitellius, whose daughter Vitellia is sore vexed because Titus does not woo her. She conspires with her lover Sextus, friend to the emperor, the latter's downfall. Titus exiles his sweetheart, Berenice, and prays Sextus to give him the hand of his sister, Servilia, who is already promised to Annius. Servilia tells the truth to Titus, who abandons his purpose, and now thinks favorably of Vitellia. She meanwhile goes on with her plot. There is a report that Titus has been assassinated. Sextus, about to escape, is imprisoned, but out of love for Vitellia is silent. Vitellia, to save him, declares in the amphitheatre, as Sextus is about to be put to death, that she alone is guilty of instigating the plot. Titus pardons all.

Zelter wrote to Goethe: "Such a Titus, who is in love with every woman who wishes to kill him, is yet to be born."

This text was set to music by many besides Caldara and Mozart,—Leo, Hasse, Wagenseil, Pampani, Perez, Gluck, Adolfati, Jomelli,

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Cocchi, Naumann, Bernasconi, Anfossi, Sarti, Holzbauer, Guglielmi, Apell, Ottani, Niccolini, Galuppi, Grua, Mazzoni.

There is a curious passage in the "Osservazione sopra i Drammi dell' Abate Metastasio," published at Nice in 1785:—

"In the 'Clemenza di Tito,' as in some of his other works, Metastasio has dared to beat down the idol to which modern music has offered so much incense, namely, the Duet. We applaud his boldness. The fierce and furious Vitellia was not permitted to warble along with the foolish Sextus or the gentle Titus. But if this opera is again brought on the stage in our time, who knows what nonsense may be introduced into it by the tribe of stage-poets, here to supply a duet, there to introduce a rondeau, now in compliance with the dictates of caprice, and now to satisfy the demands of ignorance!" For strictures on the revision of this libretto by Mazzola, whom da Ponte declared to be "an elegant poet and the first who has known how to write an opera-buffa," and for objections to the undramatic character of Mozart's opera, see George Hogarth's "Memoirs of the Musical Drama," vol. i. pp. 338–340 (London, 1838).

"La Clemenza di Tito" was the first of Mozart's operas to be performed in England. It was produced at the King's Theatre, London, March 27, 1806, for Elizabeth Billington's benefit. Honest Mr. Parke, oboist and gossip, wrote: "In this charming opera Billington, who was ably supported by Braham, made a display of talent rarely witnessed; and the music stamps the composer of it as the greatest musical genius of the age. Mrs. Billington, with whom I had lived on terms of friendly intimacy for several years, sent me a ticket. . . . I was highly gratified with the refined science, elegant taste, and natural simplicity displayed in this fine production."

***

The part of Vitellia was created by Maria Marchetti. She was born at Naples in 1767, sang in Italian cities, married the tenor Fantozzi in 1786, and went to Germany in 1791. She was engaged by the Royal Theatre, Berlin, in 1792, and was paid the first year 3,000 thalers and 100 louis d'or for travelling expenses. There she stayed until 1805.

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She sang afterward in concert at Berlin, and went to St. Petersburg. Her voice ranged from C below the staff to C on the second leger line above the staff, but her tones were equal, of sombre richness, and they were under control. She did not dazzle in bravura, but she moved by charm of expression in song and action. She was of heroic stature, with jet black hair and eyes, a handsome woman according to general report, yet some one in 1799 described her as "a caricature."

Mr. Gustave Georges Léopold Longy was born at Abbeville, France, on August 29, 1868. He was educated musically at the Paris Conservatory, where in 1885 he took the second prize for oboe, and in 1886 the first prize, as a pupil of Georges Vital Victor Gillet. Georges César Hurel also took a first prize for oboe in 1886. Mr. Longy was connected as oboist with these orchestras in Paris: Lamoureux's, Châtelet, Folies Bergère, and Opéra-Comique.

He became the first oboist of the Boston Symphony Orchestra in the fall of 1898.

In 1900 he founded the Longy Club, which was at first thus composed: André Maquarre, flute; Georges Longy, oboe; Alexandre Selmer, clarinet; A. Hackebarth, horn; Hugo Litke, bassoon; Heinrich Gebhard, pianist. Here is a list of the works performed at the concerts of this Club. The titles of compositions played at these concerts for the first time in Boston are marked with an asterisk.

1900–1901, Association Hall.

1. *December* 18.
Beethoven, Quintet for pianoforte, oboe, clarinet, horn, and bassoon, Op. 16.
Bach, Sonata, B minor, for flute and pianoforte.
Bernard, Divertissement* for two flutes, two oboes, two clarinets, two horns, two bassoons.
Messrs Brooke (flute), Sautet (oboe), Metzger (clarinet), P. Litke (bassoon), Hain (horn), assisted.

2. *January* 9.
Rubinstein, Quintet for pianoforte, flute, clarinet, horn, and bassoon, Op. 55.
Schumann, Three Romances for oboe and pianoforte.

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D'Indy, Chanson et Danses* for flute, oboe, two clarinets, horn, and two bassoons.
Messrs. Metzger and P. Litke assisted.

3. *March* 13.

Gouvy, Octet for flute, oboe, two clarinets, two horns, two bassoons.

Brahms, Sonata, F minor, for clarinet and pianoforte.

Mozart, Serenade No. 12, C minor, for two oboes, two clarinets, two horns, two bassoons.
Messrs. Sautet, Metzger, P. Litke, and Hain assisted.

1901–1902, Chickering Hall.

The club was thus composed: A. Maquarre, flute; G. Longy, oboe; V. Lebailly, clarinet; A. Debuchy, bassoon; A. Hackebarth, horn. Assisting artists: H. Gebhard, piano; A. Brooke, flute; C. Lenom, oboe; P. Metzger, clarinet; J. Helleberg, bassoon.

1. *December* 16.

Mozart, Quintet, E-flat major, for oboe, clarinet, horn, bassoon, and pianoforte.

Loeffler, Two Rhapsodies* for oboe, viola, and pianoforte (after poems by Rollinat).

Lazzari, Octet * for flute, oboe, English horn, clarinet, two horns, two bassoons.
Messrs. Gebhard, Lenom (English horn), Helleberg, and Lorbeer (horn) assisted.

2. *February* 3.

Beethoven, Octet, E-flat, for two oboes, two clarinets, two bassoons, two horns.

Widor, Suite for flute and pianoforte.

Caplet, Quintet * for flute, oboe, clarinet, bassoon, and pianoforte.
Messrs. Gebhard, Lenom, Metzger, Helleberg, Hain, assisted.

3. *March* 31.

Saint-Saëns, Caprice on Danish Airs for flute, oboe, clarinet, pianoforte, Op. 79.

D'Indy, Trio * for pianoforte, clarinet, and violoncello, Op. 29.

Bird, Serenade,* E-flat major, for two flutes, two oboes, two clarinets, two horns, two bassoons (Paderewski Prize for chamber music).
Messrs. Schroeder ('cellist), Gebhard, Brooke, Lenom, Metzger, Hain, assisted. H. T. Günzel played the first bassoon.

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1902–1903, CHICKERING HALL.

A. Maquarre, flute; G. Longy, oboe; P. Metzger, clarinet; A. Debuchy, bassoon; A. Hackebarth, horn; H. Gebhard, pianoforte.

1. *November* 24.

HERZOGENBERG, Quintet,* G major, for oboe, clarinet, horn, bassoon, and pianoforte, Op. 43.

MALHERBE, ED., Sextuor,* for flute, oboe, English horn, clarinet, horn, and bassoon.

WAILLY, P. DE, Ottetto * for flute, oboe, two clarinets, horn, trumpet, and two bassoons.

Messrs. Lenom, Vannini, Helleberg, and Kloepfel assisted.

2. *January* 5.

RÖNTGEN, Serenade,* Op. 14, for flute, oboe, clarinet, two horns, two bassoons.

D'INDY, Fantaisie sur des Thèmes populaires Français,* Op. 31, for oboe and pianoforte.

CAPLET, Suite Persane * for two flutes, two oboes, two clarinets, two horns, two bassoons.

Messrs. Brooke, Lenom, Vannini, Helleberg, and Hain assisted.

3. *March* 5

THUILLE, Sextet, Op. 6, for flute, oboe, clarinet, horn, bassoon, and pianoforte.

HANDEL, Sonata Trio, D minor, for two oboes and bassoon.

RAFF, Sinfonietta, Op. 188, for two flutes, two oboes, two clarinets, two horns, two bassoons.

Messrs. Brooke, Lenom, Vannini, Helleberg, and Hain assisted.

1903–1904, POTTER HALL.

The club was thus composed: Messrs. A. Maquarre and Brooke, flutes; Longy and Lenom, oboes; Metzger and Vannini, clarinets; Debuchy and Helleberg, bassoons; Hackebarth and Hain, horns; Gebhard, piano.

1. *November* 30.

QUEF, Suite,* Op. 4, for flute, oboe, clarinet, horn, bassoon, piano.

REINECKE, Sonata, "Undine," * flute and piano.

MOZART, Serenade in E-flat (K. 375).

2. *January* 25.

HAYDN, Octet for two oboes, two clarinets, two horns, two bassoons.

OFFENBACH, Duet from "Contes d'Hoffmann," Mr. and Mrs. Charles Gilibert.

WECKERLIN, Colinette, Mr. and Mrs. Gilibert.

LOEFFLER, Ballade Carnavalesque * for flute, oboe, saxophone, bassoon, and pianoforte.

MARTINI, "Plaisir d'Amour," Mr. Gilibert.

WEBER, "La Première," Mr. Gilibert.

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MESSAGER, Duet from "Véronique," Mr. and Mrs. Gilibert.
GOUVY, Suite Gauloise * for flute, two oboes, two clarinets, two horns, two bassoons.
Mrs. Gilibert sang for the first time in Boston. Mrs. R. J. Hall, to whom Mr. Loeffler's Ballade was dedicated, played the saxophone.

3. *March* 28.
D'INDY, Chanson et Danses.
BACH, Sonata, B minor, for violin and pianoforte.
WAGNER, Prelude to Act III. "Tristan and Isolde." (English horn solo played by Mr. Longy. A small orchestra was led by Mr. Gericke.)
CAPLET, Suite Persane.
Mr. Armand Forest, violinist of Paris, played in Boston for the first time. He added to the program Saint-Saëns' Introduction and Rondo Capriccioso.

1904–1905, POTTER HALL.

Messrs. A. Maquarre and D. Maquarre, flutes; G. Longy and C. Lenom, oboes; G. Grisez and A. Vannini, clarinets; A. Hackebarth and F. Hain, horns; A. Debuchy and J. Helleberg, bassoons; Alfred de Voto, pianist.

1. *November* 17.
RIETZ, Concertstück* Op. 41, for flute, oboe, clarinet, horn, bassoon, and pianoforte.
PIERNÉ, Pastorale Variée * (dans le style ancien), for flute, oboe, clarinet, trumpet, horn, and two bassoons.
GADE, Ballade for clarinet and pianoforte.
WIDOR, Introduction and Rondo for clarinet and pianoforte.
BERNARD, Divertissement for two flutes, two oboes, two clarinets, two horns, two bassoons.
Mr. Hain played first horn, as Mr. Hackebarth was sick.

2. *January* 19.
LACROIX, Sextuor * for flute, oboe, clarinet, horn, bassoon, and pianoforte.
LONGY, Lento,* C-sharp minor, for saxophone solo, two clarinets, bassoon, double bass, three kettledrums, harp (instrumentation by A. Caplet).
CAPLET, Légende * for oboe, clarinet, saxophone, bassoon, two violins, viola, violoncello, double-bass.
MOZART, Serenade No. 12, C minor, for two oboes, two clarinets, two horns, two bassoons.
Mrs. R. J. Hall, for whom the compositions of Longy and Caplet were composed, played the saxophone. Messrs. Ondricek and Bak (violins), Gietzen (viola), J. Keller (violoncello), K. Keller (double-bass), Rettberg (kettledrums), and Schuecker (harp), assisted. The two horns were played by Messrs. Hain and Lorbeer.

3. *March* 2.
HURÉ, Pastorale * for three flutes, oboe, English horn, two clarinets, horn, two bassoons, pianoforte.



SCHUMANN, Märchenerzählungen for clarinet, viola, and pianoforte.
MOZART, Concerto, C major, for harp and flute.
GOUVY, Octet in E-flat major.
The horns were played by Messrs. Hain and Lorbeer. Messrs. Ferir (viola), Brooke (flute), and Schuecker (harp), assisted.

1905–1906, POTTER HALL.

Messrs. A. and D. Maquarre, flutes; Longy and Lenom, oboes; Grisez and Mimart, clarinets; Hain and Lorbeer, horns; Sadony and Helleberg, bassoons; de Voto, pianist.

1. *December* 18.

CAPLET, Quintette * for flute, oboe, clarinet, bassoon, and pianoforte.
FAURÉ, Nocturne * for flute, two oboes, two clarinets, two horns, two bassoons.
LEFEBVRE, CH., Intermezzo Scherzando * for flute, oboe, two clarinets, horn, bassoon.
MOZART, Concerto, E-flat, for oboe (Romance, Rondo).
LAMPE, Serenade * for two flutes, two oboes, English horn, two clarinets, bass clarinet, four horns, two bassoons, double-bassoon.
Messrs. Müller (oboe), Fritzsche (bass clarinet), Debuchy (double-bassoon), Hess and Schumann (horns), assisted.

2. *January* 28.

KOVÁCEK, Sinfonietta, * Op. 48, for flute, oboe, two clarinets, two horns, two bassoons.
HUË, Soir Païen (with flute obbligato), Mr. Gilibert.
GOUNOD, Duet from "Mireille,"
GRÉTRY, Duet from "Richard Cœur de Lion," } Mr. and Mrs. Gilibert.
SAINT-SAËNS, Caprice sur les Airs Danois et Russes, Op. 79, for flute, oboe, clarinet, and pianoforte.
CHAUSSARD, Embarquement pour Cythère,
DEBUSSY, Mandoline,
VIDAL, Lucette, } Mr. Gilibert.
PÉRILHOU, Divertissement* for two flutes, two oboes, two clarinets, two bassoons, four horns.

3. *February* 26.

KAUFFMANN, Quintet, * Op. 40, for flute, oboe, clarinet, horn, bassoon.
KLUGHARDT, "Schilflieder," * Five Fantasias, after Lenau's poems, Op. 28, for pianoforte, oboe, viola.
RAFF, Sinfonietta, Op. 188, for two flutes, two oboes, two clarinets, two horns, and two bassoons.

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1. *November* 14.

Woollett, Quintet on French folk-songs,* E major, for flute, oboe, clarinet, horn, bassoon.
Handel, Varied Air * (Suite V.) for flute, oboe, two clarinets, two bassoons.
Weber, Menuetto * for flute, oboe, two clarinets, two bassoons.
Grieg, Lyrische Stücke * for flute, oboe, two clarinets, two bassoons.
Bach, Allegro from Sonata No 2, E-flat major, for oboe and pianoforte.
Schumann, Romance for oboe and pianoforte.
Godard, Highlander's March for oboe and pianoforte.
Beethoven, Octet, Op. 103.

2. *January* 16.

Lazzari, Octet, Op. 20.
Mouquet, "Pan,"* sonata for flute and pianoforte.
Lacroix, Variations Symphoniques * for flute, oboe, English horn, clarinet, bass clarinet, two horns, bassoon.
Hahn, "Le Bal de Beatrice d'Este"* for two flutes, oboe, two clarinets, two horns, two bassoons, trumpet, kettledrums, cymbals, harp, pianoforte.
Messrs. Fritzsche, Kloepfel, Rettberg, Ludwig, and Schuecker assisted.

3. *February* 6.

Beethoven, Trio, Op. 11, for clarinet, violoncello, and pianoforte.
Strauss, Waldhorn Concerto, * Op. 11.
Bird, Serenade for two flutes, two oboes, two clarinets, two horns, two bassoons.
Mr. Keller, 'cellist, assisted.

1907–1908 Potter Hall.

Messrs. D. Maquarre, and Brooke, flutes; Longy and Lenom, oboes; Griesez and Mimart, clarinets; Hain and Lorbeer, horns; Sadony and Helleberg, bassoons; de Voto, piano.

1. *November* 18.

Schreck, Nonetto, * Op. 40, for two flutes, oboe, two clarinets, two horns, two bassoons.
Magnard, Quintet * for flute, oboe, clarinet, bassoon, pianoforte.
Mouquet,* Suite for flute, oboe, two clarinets, horn, two bassoons.

2. *December* 30.

Bumcke, "Der Spaziergang,"* symphonic poem, Op. 22, for flute, oboe, English horn, two clarinets, horn, two bassoons, harp.
Berlioz, Trio des Ismaëlites from "L'Enfance du Christ."

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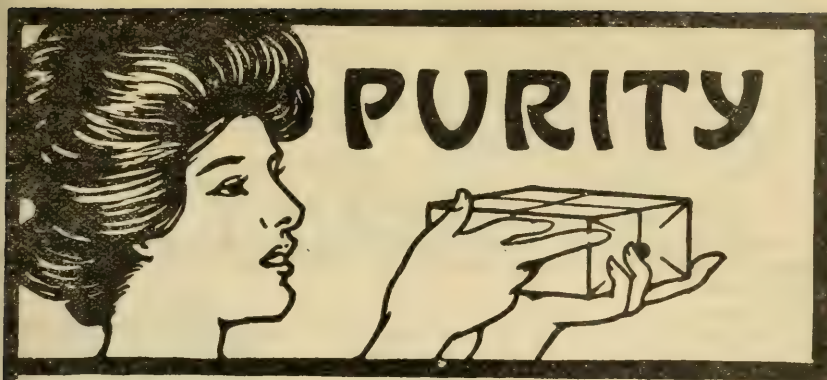
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WOLF-FERRARI, Sinfonia da Camera,* Op. 8, for pianoforte, two violins, viola, violoncello, double-bass, flute, oboe, clarinet, horn, bassoon.

Messrs. Schuecker (harp), K. Keller (double-bass,) and the Theodorowicz Quartet (Messrs. Theodorowicz, Ribarsch, Gietzen, and J. Keller) assisted.

3. *February* 10.

MAGNARD, Quintet, Op. 8 (by request).

MOZART, Trio* for oboe, clarinet, and pianoforte (transcribed by Mr. Longy from a trio for two clarinets and bassoon).

BIRD, Suite,* D major, for two flutes, two oboes, two horns, two bassoons.

1908–1909, POTTER HALL.

Messrs. D. Maquarre and Brooke, flutes; Longy and Lenom, oboes; Grisez and Mimart, clarinets; Hain and Lorbeer, horns; Sadony and Helleberg, bassoons; de Voto, pianist.

1. *November* 23.

FALCONI, Sextet,* E-flat, Op. 60, for flute, oboe, clarinet, horn, bassoon, pianoforte.

HANDEL, Concerto for oboe with strings.

CAPLET, Suite Persane.

Mr. D. Maquarre absented himself from this concert, and severed his connection with the Club. He was not replaced at this concert, and Mr. Brooke played the first flute part in Falconi's sextet. Only one flute was used in Caplet's suite, which calls for two flutes.

2. *December* 21.

WOOLLETT, Suite * for two flutes, clarinet, horn, pianoforte.

BACH, Aria from Passion according to Matthew for soprano, with flute obbligato (André Maquarre), and two English horns.

MOUQUET, Rhapsodie, * Op. 26, for English horn solo, with flute, clarinet, horn, bassoon, and string quintet.

SJGÖREN, Two Songs from Julius Wolff's "Tannhäuser."

CORNER, An Old Sacred Lullaby.

HURÉ, Pastorale for three flutes, oboe, English horn, two clarinets, horn, two bassoons, pianoforte.

Mme. Marie Sundelius (soprano), Mr. P. Fox (flute), and Messrs. Theodorowicz (violin), Ribarsch (violin), Gietzen (viola), J. Keller (violoncello), and K. Keller (double-bass) assisted.

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3. *February* 8.
ENESCO, Symphonie * for two flutes, oboe, English horn, two clarinets, two horns, two bassoons.
LOEFFLER, Two Rhapsodies.
PIERNÉ, Pastorale Variée.
Messrs. Loeffler (viola), Gebhard (pianist), and Kloepfel (trumpet), assisted.

1909–1910, CHICKERING HALL.

Messrs. A. Maquarre and Brooke, flutes; Longy and Lenom, oboes; Grisez and Mimart, clarinets; Hain and Lorbeer, horns; Sadony and Helleberg, bassoons; de Voto, pianist.

The Longy Club has taken part in other concerts in Boston.

***

As conductor of the Orchestral Club, founded in Boston in the fall of 1899, Mr. Longy brought out these compositions for the first time —possible exceptions are queried—in the city:—

1900, FEBRUARY 2, COPLEY HALL.

PESSARD, Danses Espagnoles.
BONNAND, Serenade Infantine.
DUBOIS, Marche des Batteurs from "Xavirère."

1900, APRIL 19, COPLEY HALL.

SAINT-SAËNS, Overture to "La Princesse Jaune." (?)
C. BECKER, Scènes Luxembourgeoises.
DUBOIS, Rigaudon et Danses Cénevoles.
TAVAN, Noce Arabe.

1901, JANUARY, COPLEY HALL.

LEFEBVRE, Prelude to Scene III. of "Eloa."
DELIBES, Suite, "Le Roi s'amuse." (?)
LOEFFLER, Divertissement Espagnol for saxophone and orchestra.
LUIGINI, Ballet Egyptien.

1901, APRIL 23, COPLEY HALL.

LUIGINI, Voix des Cloches.
FRANCK, "Panis Angelicus," arranged for saxophone, 'cello, harp, quartet.

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1902, JANUARY 7, CHICKERING HALL.

ENESCO, Poème Roumain.
D'INDY, Prelude to Act I. of "Fervaal."
MARÉCHAL, Transcription of piano pieces by Chauvet.

1902, APRIL 1, CHICKERING HALL.

RABAUD, Fantasia on Russian songs.
DEBUSSY, Prelude to "L'Après-midi d'un Faune."
MASSENET, Marche Héroïque de Szabady.

1903, JANUARY 7, CHICKERING HALL.

CHEVILLARD, "Le Chêne et le Roseau."
RABAUD, Procession Nocturne.
D'AMBROSIO, Four orchestral pieces.
LONGY, "Impression" for saxophone solo, three horns, harp, antique cymbals, strings.
BLOCKX, Flemish Dance No. 5.

1903, APRIL 15, CHICKERING HALL.

BERLIOZ, Hamlet's Funeral March.

1904, JANUARY 5, JORDAN HALL.

MOUSSORGSKY, Night on Bald Mountain.
D'INDY, Choral Variations for saxophone and orchestra (first performance)
RABAUD, Eclogue.
AUGUSTA HOLMÈS, Ireland.

1904, APRIL 11, JORDAN HALL.

WIDOR, Spanish Overture.
RAMEAU, Les Indes Galantes.
TEN BRINK, First Orchestral Suite (three movements).
MASSENET, Clair de Lune from "Werther."
MASSENET, March from "Cendrillon."

1905, JANUARY 4, JORDAN HALL.

GEORGES, Prelude to "Axel."
SPORCK, Boabdil.
SATIE-DEBUSSY, Gymnopédies.
BORDIER, Meditation on Bach's Seventh Prelude.

1905, APRIL 18, JORDAN HALL.

CHAUSSON, Hymne Védique for chorus and orchestra.
HUË, Suite from "Titania."



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1906, January 2, Jordan Hall.

Guiraud, Fantastic Chase.
Fauré, Pavane.
Massenet, Mystic Pastorale from "Le Jongleur de Notre Dame."
Sporck, Legend for saxophone and orchestra.
Bruneau, Preludes from "L'Ouragan."
Tiersot, Folk-songs.

1906, April 17, Jordan Hall.

Widor, Christmas March and Sea Calm from "Les Pêcheurs de Saint Jean."
Bourgault-Ducoudray, Cambodian Rhapsody.
Caplet, Impression of Autumn, elegy for saxophone and orchestra.
Schumann-Dubois, Two Pieces in Canon Form.

***

Mr. Longy conducted at Mrs. R. J. Hall's orchestral concert in Jordan Hall, January 21, 1908. These works were performed here for the first time:

Rabaud, Symphony, E minor, No. 2, Op. 5.
Chausson, "Poem of Love and the Sea," Op. 19 (Mrs. Elizabeth Schaup, soprano).
Balakireff, "In Bohemia."

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(Born at Halle on February 23, 1685; died at London, April 14, 1759.)

This concerto was composed by Handel at Hamburg in 1703. The score used at this concert follows closely the manuscript.

Handel went in 1703 to Hamburg, and entered the orchestra of the German Opera House as "violino di ripieno," one of the "filling in" or auxiliary violins. Reinhard Keiser was then director. He was obliged to hide for a time from his creditors, and during his absence Handel took his place at the harpsichord in the orchestra, and revealed his own abilities. It was in Hamburg that he became acquainted with Telemann and Mattheson. The latter says that, when Handel

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came to Hamburg, he composed "long airs and interminable cantatas," scholastic rather than melodious; and that he, Mattheson, taught him much. Mattheson was a versatile and accomplished musician, but Keiser, a true melodist, probably had a greater influence over Handel, whose chief works in Hamburg were the operas "Almira" (1705), "Nero" (1705), "Florindo" (1706), "Daphne" (1706). He also wrote cantatas, "and a great quantity of vocal and instrumental music." Handel journeyed to Italy in 1706, and Mainwaring says that two chests full of compositions were left in Hamburg.

This concerto begins with a movement in G minor, Grave, 4-4. There are a few measures of introduction forte in which the first and second violins give out individual figures strongly rhythmed. The oboe has an expressive measure *a piacere*, after which it has a solo with contrasting figures for the violins. There is an interlude of two measures for the orchestra. Again the solo introductory measure, *a piacere*, and again a solo for oboe with a short orchestral postlude.

Allegro, G minor, 4-4. After eight measures of orchestral prelude the oboe has florid passages interrupted now and then by orchestral interludes.

Sarabande. Largo, F major, 3-4. The oboe has its melody throughout. The Sarabande, Sarabànda, Zarabanda, was a dance that appeared for the first time, it is said, about 1588 at Seville. According to some the name was taken from Sara Candar, a Spanish woman who was the first to dance the Sarabande in France. Others say the name came from the Spanish word *sarao*, a ball; others that it came from the Saracens. If it be true that the dance was introduced into

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Portugal in 1586, that date of its appearance at Seville is undoubtedly erroneous. Indeed there is much confusion concerning the origin of the name. The dance itself has been traced to the twelfth century, and some see in it a survival of that naughty dance, the Greek cordax; but Father Mariana, who looked at it skew-eyed, and characterized it as "pestiferous," insisted that it received its name at Seville from "a devil in the form of a woman." Some remind us that "Zarabanda" also means "noise." The dance was for a long time exceedingly popular in Spain and beyond the Pyrenees. At first it was usually danced by women to the guitar. "Sometimes flutes and harps sustained the notes of the guitar and accompanied the song and dance. Dancers sometimes performed the Saraband accompanying themselves with guitar and voice." The dance was in favor at the courts of France and England. Kings, dukes, and princesses delighted in it. An Italian named Francisco composed the air of one of the most celebrated sarabandes, and the Chevalier de Grammont wrote of it: "It either charmed or annoyed every one, for all the guitarists of the Court began to learn it, and God only knows the universal twanging that followed." Ninon de l'Enclos was famous for her performance of the dance, and the malicious Tallemant des Reaux said in explanation: "For she never had much beauty; but she was always exceedingly graceful." Vauquelin des Yveteaux, a fine old gentleman of eighty years, wished to die to the tune of a sarabande, "so that his soul might pass away sweetly." There is a story in Hawkins's "History of Music" that shows the popularity of the dance in England: "'I remember,' said an old beau of the last age, speaking of his mother as one of the most accomplished women of her time, 'that when Hamet ben Hadji, the Morocco Ambassador, was in England, my mother danced a sarabande before him with a pair of castanets in each hand, and that his Excellency was so delighted with her performance that as soon as she had done, he ran to her, took her in his arms, and kissed her, protesting that she had half-persuaded him that he was in his own country.'" The popularity died out after the seventeenth century, but the sarabande was still danced in certain old French operas, and in 1881 Miss Laura Fonta

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revived it at a private ball in Paris with great success for the moment. The word itself has passed into popular allusion and slang. The Spaniards liken things of little importance to the couplets of the sarabande: "No importar las copias de la Zarabanda"; and with Regnard "to dance the sarabande of five steps" is like "to play the oboe," a euphemism for "to be hanged." The dance was generally in 3-4, but it is often found in 3-2 in instrumental music. It was generally a slow and stately dance, although Thomas Mace wrote in 1676: "The Serabands of the shortest triple time, and more toyish and light than the Corantoes." Mattheson found it awakened awe in the soul. He admitted that in the dance itself there was a certain cheerfulness, yet there were no running notes, because "die grandezza" could not brook them, but stiffly preferred seriousness to be maintained. The tune usually began on the third beat and ended on the first.

The fourth and last movement is an Allegro, G minor, 3-4. The violins begin with a lively and strongly rhythmed, which recurs several times afterwards, either against a sustained oboe note or by way of interlude. The oboe plays as a rule either held notes or florid passages. At the last it is in unison with the violins.

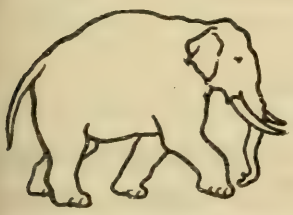
This concerto was played in Boston at a concert of the Boston Symphony Orchestra on February 18, 1888, by Mr. A. Sautet, who is still a member of the orchestra.

"Stances de Sapho," from "Sapho" . . . . Charles Gounod

(Born at Paris, June 17, 1818; died there, October 18, 1893.)

"Sapho," an opera in three acts, text by Émile Augier, music by Gounod, was performed for the first time at the Opéra, Paris, April 16, 1851. Pauline Viardot created the part of the heroine, and Miss Poinsot, Gueymard, Marié, Brémond, respectively, the parts of Glycère, Phaon, Alcée, Pythéas.

The drama is on the island of Lesbos, at Mytilene, where Pittacus is tyrant. There is a conspiracy against him, and among the conspirators is Phaon, loved passionately by Sappho, the famous poetess, and



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Ah! oui, je me rappelle. Tout ce qui m'attachait à la vie est brisé. Il ne me reste plus que la nuit éternelle, pour reposer mon cœur, de douleur épuisé.

O ma lyre immortelle,
Qui dans les tristes jours,
À tous mes maux fidlèe,
Les consolais toujours,
En vain ton doux murmure
Veut m'aider à souffrir.
Non tu ne peux guérir
Ma dernière blessure:
Ma blessure est au cœur.
Seul le trépas peut finir ma douleur.

Adieu! flambeau du monde,
Descends au sein des flots.
Moi, je descends sous l'onde,
Dans l'éternel repos.
Le jour qui doit éclore
Phaon luira pour toi,
Mais sans penser à moi.
Tu reverras l'aurore.
Ouvre toi, gouffre amer.
Je vais dormir pour toujours dans la mer.

Ah! yes, now I remember. All ties that to this life e'er enchained me are broken; and now eternal night alone to me remaineth, to rest my weary heart from its grief and its woe.

O my dear harp immortal,
Who in my saddest day
With thy sweet tones consoling
Could chase my grief away,
All vainly now hast sounded
To assuage my deep pain:
Thou canst not heal again.
To the heart am I wounded,
Joy for me is no more:
Sorrow is mine till my sad life is o'er.

Farewell, thou torch of heaven,
Still light the sea's calm breast,
While 'neath the wave descending
I seek eternal rest.

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Bright, rosy light of morning
Will soon arrive for thee.
Ah, think no more of me.
For thee sweet joy is dawning.
Yawning gulf, open wide!
I soon shall sleep evermore 'neath the tide.
(*Translation by M. J. Barnett.*)

The opera was performed nine times in 1851. In 1858 it was reduced to two acts. Mme. Artot then sang the part of Sappho, but only ten performances were given. The opera in four acts, with text revised by Augier and with additional music by Gounod, was produced on April 2, 1884. Mme. Krauss was the Sappho, and for the first time Pittacus (impersonated by Plançon) appeared on the stage. There were twenty-nine performances that year.

Other stage works with Sappho as heroine: "Saffo," Mayr (Venice, 1794); Duca Riario-Sforza (Florence, 1820); Pacini (Naples, 1840); Ferrari (Venice, 1841); ballet by Brambilla (Milan, 1819); "Il Salto di Leucade," Mosca (Naples, 1812); ballet, "Sappho," Mazzinghi (about 1800); "Il Saut de Leucade," Legat de Furcy (about 1790); operetta, Diacche (Paris, 1872); "Sapho," J. P. E. Martini (Paris, 1794); Reicha (Paris, 1822); Bernard van Bree (Amsterdam, 1834); Kanne (about 1820); ballet, "Sappho von Mytilene," J. N. Hummel (about 1820); "Phaon," Piccini (Choisy, 1778). There are cantatas, as by Beaulieu (Paris, 1813) and Louis Lacombe (Paris, 1878); overtures, as by Goldmark (1893); Bantock (1906); solo scene with orchestra by Randegger (London, 1875); "Sappho," nine fragments for contralto, Bantock; etc.

Pacini's "Saffo" was produced in Boston at the Howard Athenæum by the Havana Opera Company, May 4, 1847, with Tedesco, Sofie Marini, Perozzi, and Bataglini as the chief singers; and it was given in Boston as late as 1860 (May 29), with Gazzaniga as the heroine.

***

Gounod's "Stanzas of Sappho" were sung in Boston at concerts of the Boston Symphony Orchestra by Mme. Fursch-Madi, March 13, 1886, and by Mme. Kirkby-Lunn, January 3, 1903. I am unable to

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tell by the program book whether the "Aria" from "Sapho" sung by Mrs. Julie Wyman at a concert of the Boston Symphony Orchestra in Boston, November 8, 1890, was in reality the "Stances."

***

The story of Sappho is told quaintly by Thomas Heywood in his "Gunaikeion; or, Nine Bookes of various History concerninge Women" (London, 1624):—

"Elianus affirms her to be the daughter of Scamandronius; Plato of Ariston; Suidas and other Greeke writers deliuer to vs that there were two of that name, the one called Erixia, a much celebrated Poetesse (who flourished in the time of the poet Alcaus of Pitthacus, and Tarquinius Priscus) who first deuised the vse of the Lyre or Harpe with a quill; some giue her the honor to bee the inuentor of the Lyricke verse: the other was called Sapho Mitelaena long after her who was a singer . . ., shee published many rare and famous Poems amongst the Greekes, and therefore had the honour to bee called the tenth Muse, the reason why she fell in loue with Phaon, Pliny attributes to the vertue of an hearbe, but Baptista Egnatius a later writer and exquisite both in the Greeke and Latin tongues, in transferring this fable from the originall into the Roman tongue, as likewise others of his opinion, conclude, that Phaon was of the profession of such as get their liuing by transporting passengers from one side of a riuer vnto another, a plaine Ferrie-man, and that it happened vpon a time that Venus coming to the place where he kept his passage, without demanding any hyre he gaue her a free transportage, not knowing to whom it was hee did that courtesie, no way suspecting she had beene a goddesse: This, Venus tooke so gratefully that she thought to requite his freenesse with a bountie farre transcending the value of his paines. Shee therefore gaue him an Alablaster box full of a most pretious vnguent (teaching him how to apply it) with which he no sooner annoynted his face, but hee instantly became of all mortall creatures the most beautiful, of whom the Lesbian damsels grew inamoured, but especially hee was ardently and most affectionately beloved of Sapho. Phaon hauing occasion to pass from Lesbos into Cicilie, shee was tortured in soule for his absence, intimating that it was done in despight or disgrace of

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her; first purposed to cast herself from Leucate, a high promontorie in Epyre, doune into the Sea, which she after did; yet before she would attempt it, she first in an Epistle thought by all the allurements of a womans wit, to call him backe againe into his countrey; which Ouid in her behalfe most feelingly hath exprest." Heywood, the "prose Shakespeare," then gives a version of the celebrated poem attributed by some to Ovid and Englished by Alexander Pope, but his version has not the homely sweetness of diction that characterized certain plays by him. "From that Rocke," adds Heywood, "Shee cast her selfe headlong into the Sea, and so perished."

This description of Sappho and her art is given by Mr. J. F. Rowbotham in his History of Music (vol. ii., chapter v.):—

"The scene of our history shifts to Lesbos, where the nightingales sang the sweetest of all Greece, and the head of Orpheus and his lyre had floated here after it had been thrown into the river Hebrus. The sea tuned his waves to melody and the islands sang as it passed by And the head of Orpheus was buried in Lebos. And the wheat of Lesbos was as white as snow, and the vines ran trailing on the ground. so that little children could pick the grapes by stretching out their hand. And here was Sappho singing. And we may picture her sitting in some marble court overlooking the Ægean, among her companions and her loves. And there was Cydno, and Anactorie,* and Andromeda, and Gyrinna, and Eunice, and Gongyla, and Erinna, who had to leave them all and go back to her spinning again; and Atthis, and Telesippa, and Megara. And these last were the three she loved the most. And she was a little dark woman with black hair, and Alcæus says that she had a beautiful smile. And she had the passions of Semiramis. . . . And the story that she drowned herself for the love of Phaon I do not believe, but think it was one of the many fables which the Lesbians conjured up about their Queen of Women.† For the story reads like our own legend of Faust. For Phaon was an old ferryman who used to ferry people across the river Cayster, and Venus gave him a box of magic ointment, which changed him from an old man into a young, of such surpassing beauty that every one who saw him fell in love with him and all the women in Lesbos were after him. But other accounts say that he had found that magical herb called Eryngo or *centum capita*, which is not found once in a century, but

* Compare Swinburne's "Anactoria."

† Yet a mediæval commentator on Horace refers to Sappho's "complaining, even in Hades, of her Lesbian fellow-maidens for not loving the youth with whom she was herself so much in love" (see Horace's Carm., ii. 13, 14).

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whoever has the good luck to find it, he shall straight be beloved of any of the opposite sex that behold him. So it seems we are in the land of legend when we get to Phaon.* And Sappho had been married to a wealthy Andrian of the name of Cercolus, when she was very young. And she had a little daughter, named Cleís, and she says somewhere, 'I have a little daughter, and she is like golden flowers, and I would not give her for all the wealth of Lydia, or even for my own dear Lesbos.' But when Cleís grew up she caused her mother much grief, and so did Charaxus, who was Sappho's brother, for he had all the wildness of his sister, with none of her refinement to carry it off. . . . So that she had much to trouble her amid all her beautiful life. And Socrates will have it that she was handsome, but other Greeks will not allow it, for she was a little woman with dark hair, and to come up to the Greek notion of beauty she ought to have been tall and stately, and have had light hair. But she was certainly very pretty, for how could she have been otherwise? And she was full of fire and passion, and is the acknowledged mistress of the Systaltic or 'Thrilling' Style of Music, of which very likely she was the inventress, and so it is out of compliment to her introducing a new style into music that Plato has called her the Tenth Muse, and Ausonius the Muses' sister, and she is always reckoned among the Nine Poets of Greece, being one woman among eight men."

Compare with this the lines from Swinburne's "Sapphics": —

Ah the singing, ah the delight, the passion!
All the Loves wept, listening; sick ith anguish,
Stood the crowned nine Muses about Apollo;
Fear was upon them,

While the tenth sang wonderful things they knew not.
Ah the tenth, the Lesbian! the nine were silent,
None endured the sound of her song for weeping;
Laurel by laurel,

Faded all their crowns; but about her forehead,
Round her woven tresses and ashen temples
White as dead snow, paler than grass in summer,
Ravaged with kisses,

Shone a light of fire as a crown for ever.
Yea, almost the implacable Aphrodite.
Paused, and almost wept.

. . . . . .

Her visible song, a marvel
Made of perfect sound and exceeding passion,
Sweetly shapen, terrible, full of thunders,
Clothed with the wind's wings.

***

The life of Sappho, who is said to have been at the zenith of her fame about 610 B.C., is admirably told by Mr. Wharton in the introduction to his collection of her poems:†—

Songs that move the heart of the shaken heaven.
Songs that break the heart of the earth with pity,
Hearing, to hear them.

* It was also said that Venus as a passenger was disguised as an old woman; that Phaon built a temple to Venus on the hill from which Sappho threw herself into the sea; that Phaon was killed by a jealous husband. Pierre Bayle wrote in one of his characteristically malicious foot-notes: "It's a strange thing that no one is willing to admit that Sappho was passionately fond of a man through the sole force of her temperament."—P. H.

† "Sappho": Memoir, Text, Selected Renderings, and a Literal Translation by Henry Thornton Wharton. Third edition, London and Chicago, 1895.

Mr. Wharton examines, but not curiously, Sappho's character, which has been so violently assailed by ancients and moderns, and defended with equal zeal by some, of whom Friedrich Gottlieb Welcker is chief,—Welcker's "Sappho" (Göttingen, 1816). The prying reader is referred to Bayle's article on Sappho in his Dictionary, Colonel William Mure's "Sappho and the Ideal Love of the Greeks," and the terminal essay in Burton's "Thousand Nights and a Night" (vol. x.).

Sappho is said to have been the first of the Greek poets to use the Péktis, a kind of harp which was played by the fingers without a plectrum. Her poems were written for recitation with the aid of music; "they were the earliest specimens of what is called in modern days the Song or Ballad, in which the repetition of short rhythms produces a certain pleasant monotony, easy to remember and easy to understand." Plato defined this Melic poetry as "compounded out of three things, speech, music, and rhythm."

For a long discussion of the metres invented by Sappho see the chapter of Mr. Rowbotham to which reference has already been made: "But this little woman, her blood was on fire, and she broke through all the traditions of the past, which had lasted from Homer downwards, so as to speak out to the full the warmth of her passions. And this is the point of the Systaltic Style, that it has neither the repose of Homer, nor even the regularity of flow of Archilochus, but the metre is broken up and riven by the passions that rage underneath, or like a hot wind striking a lake, and throwing it into a thousand little foams. And this feature of the Systaltic Style the Greeks called *ἀντίθεσις*, or 'Contrast of Accent,' for she made Iambuses to succeed Trochees, and Trochees Spondees, longs clashed against longs, and shorts against shorts, and in her verse it was like silver things clashing against each other. . . . So then these clashing feet she buckled together by the golden bands of Rhythm, and by this means was enabled to make havoc of Emphasis, and charge her line with the strongest accentual effects."

MARCH OF HOMAGE . . . . . RICHARD WAGNER

(Born at Leipsic on May 22, 1813; died at Venice on February 13, 1883.)

This march was composed at a villa on Lake Starnberg, not far from Munich, in the summer of 1864, as an expression of gratitude toward Ludwig II. of Bavaria. Wagner then wrote of the monarch as a lover of his sweetheart. "I fly to him as a beloved one. It is an enchanting intimacy. Never before have I seen such unrestrained eager-

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ness to learn, such comprehension, ardor, and enthusiasm; and then his loving care for me, the chaste cordiality which is expressed in every mien when he assures me of his happiness in possessing me; thus we often sit for hours, lost in contemplation of each other."* Wagner wrote to Mrs. Wille in even more extravagant terms, and in one letter he said: "Through him the male sex has completely rehabilitated itself in my eyes." Through his intimacy with the king, Wagner had been able to appease his creditors for a time. Ludwig had given him his portrait, and the villa was so near the castle of the king that the latter sent his carriage for Wagner two or three times a day.

The Huldigungsmarsch was composed originally for a brass band,—the original score is still in manuscript, we understand,—and in this form it was played at the ceremony of the laying of the corner-stone of the Bayreuth Theatre, May 22, 1872. While the band was playing, Wagner took the hammer and saying, "Blessings on this stone; may it stand long and hold firmly," he gave the stone three strokes.

The version for full orchestra was begun by Wagner, completed by Raff, and published in 1869. Dedicated to King Ludwig II. of Bavaria, it is scored for one piccolo, two flutes, two oboes, two clarinets, four horns, two bassoons, one bass clarinet, three trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, and strings.

The march begins Marschmâssig, anfänglich etwas zurückhaltend (Alla marcia, alla prima un poco ritenuto), in E-flat major, 2-2. There is a sort of sentimental introduction, in which horns and wood-wind instruments have the theme. The chromatic harmonies swell from piano to forte, and strings enter to carry on the development. There is a fanfare for the brass. Violas, 'cellos, horns, and bass clarinet give out a theme in unison, based on the initial figure of the chief motive of the march, over sustained harmonies in wood-wind and brass instruments. The tempo changes,—von hier an etwas belebter (un poco più vivace,—and there is a martial motive against drum-rolls which leads to a fortissimo outburst. Then the march begins—piano in wood-wind—horns and strings. The development is long. The martial second theme for the trumpets or trombones is in the nature of an episodic counter-theme to the chief one. The coda is introduced by a return to the harmonies of the introduction. The rhythm of the march is simple and persistent. Some, as Mr. Langhans, refuse to look on this composition as a true march: they prefer to call it a fantasia with carefully elaborated mood-pictures.

The march was played in Boston as early as December 9, 1871, at a Thomas concert.

* The English version is by Mr. Henry T. Finck.

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FRIDAY AFTERNOON, DECEMBER 17, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 18, at 8 o'clock

PROGRAMME

Brahms . . . . . "Tragic Overture"

Rachmaninoff . . . . . "Toteninsel," Symphonic Poem

Rachmaninoff . . . . . Second Concerto for Piano

Wagner . . . Prelude to "The Mastersingers of Nuremberg"

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SERGE RACHMANINOFF

STEINERT HALL

Pianoforte Recital

. . BY . .

RICHARD PLATT

Tuesday Evening, December 14, at 8.15

PROGRAM

SONATA, Op. 7	Grieg
FASCHINGSSCHWANK AUS WIEN	Schumann
SONG WITHOUT WORDS	Mendelssohn
SERENADE VALSE ALLEMAGNE	Rubinstein
NOCTURNE	R. Platt
POISSON D'OR	Debussy
BOLERO, Op. 19 NOCTURNE, G major POLONAISE, A-flat major	Chopin

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Monday Afternoon, January 10, at 3 o'clock

PROGRAM

SONATA, D major	Handel
LA FOLIA	Corelli
(a) ROMANCE	Svendsen
(b) MENUETT	Mozart
TRIO, Op. 11	Beethoven

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THIRD CONCERT

Thursday Evening, January 6, 1910

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CONCERT ANNOUNCEMENTS

Jordan Hall, To-morrow, Saturday Afternoon, December 4, at 3

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SECOND RECITAL

PROGRAM

Variations (on a theme by E. G.) *Dohnanyi.* (*a*) Barcarole; (*b*) Nocturne, D-sharp major; (*c*) Valse, E minor, *Chopin.* (*a*) Effenspiel, *Heymann*; (*b*) Prelude, *Bortkievitz*; (*c*) Ballet Music from "Rosamunde," *Schubert*; (*d*) Etincelles, *Moszkowsky.* (*a*) Liebstod, *Wagner-Liszt*; (*b*) Rhapsodie No. 12, *Liszt.*

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Jordan Hall, Tuesday Afternoon, December 7, at 3

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December 10, 1909 — January 14, 1910
February 25, 1910

Programme of Second Concert at

FENWAY COURT

Friday Afternoon, December 10, at 4 o'clock

Beethoven . . . . . Quartet in B-flat major, Op. 130

Loeffler, Ch. M. . Sextet in D minor, for two Violins, two Violas, and two Violoncellos

Tschaikowsky, P. I. . Sextet in D minor, for two Violins, two Violas, and two Violoncellos

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THIRD CONCERT

Thursday Evening, December 16, 1909

PROGRAMME

BANTOCK	Comedy Overture, "Peirrot of the Minute"
SCHUMANN	Symphony in C major, No. 2
RUBINSTEIN . .	Concerto for Pianoforte and Orchestra in D minor, No. 4
TSCHAIKOWSKY . .	Suite for full Orchestra taken from the scene of the Ballet "Nut Cracker," Op. 71, A

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PROGRAM

BEETHOVEN . . . . Sonata in C major, Op. 2, No. 3
Allegro con brio
Adagio
Allegro
Allegro Assai

CHOPIN . . . . . Prelude in F-sharp minor
Nocturne in F major
Etude in G-flat, Op. 10, No. 5
Waltz in A-flat, Op. 34
Ballade in F minor, Op. 52

MENDELSSOHN . . . . . Rondo Capriccioso

W METZL . . . . . Nocturne

PAGANINI-LISZT . . . . . Etude in A minor

LISZT . . . . . Meine Freuden (Chopin)
Polonaise in E major

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PROGRAM

1. THE HARMONIOUS BLACKSMITH . . . . . Handel
SONATA, Op. 53 (Waldstein) . . . . . Beethoven
Allegro con brio
Introduzione e Rondo

2. WARUM?
GRILLEN
VOGEL ALS PROPHET } . . . . . Schumann

SCHERZO IN B MINOR, Op. 20
WALTZ IN C-SHARP MINOR
POLONAISE IN A-FLAT, Op. 53 } . . . . . Chopin

3. IMPROMPTU IN B-FLAT, Op. 142, No. 3 . . . Schubert
BARCAROLE IN G . . . . . W. A. Becker
STACCATO-STUDY IN C . . . . . Rubinstein

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Piano, Mr. A. DE VOTO

PROGRAMMES

FIRST CONCERT. Thursday Evening, December 23, at 8.15

Malherbe . .	Sextuor for Flute, Oboe, English Horn, Clarinet, Horn and Bassoon.
Max Reger . .	Sonate for Clarinet and Piano. (First time)
Leland Cossart	Suite for 2 Flutes, 2 Oboes, 2 Clarinets, 2 Horns, 2 Bassoons and Harp. (First time)

SECOND CONCERT. Tuesday Evening, February 8, at 8.15

Mozart . . .	Concertant Quartet for Oboe, Clarinet, Horn, Bassoon and Piano. (First time)
Rhene Baton .	Songs.
Handel . . .	Sonate for Oboe and Piano.
Louis Aubert .	Songs.
Maurice Ravel .	Introduction and Allegro for Harp, with Flute, Clarinet, and Strings Quartet accompaniment. (First time)

THIRD CONCERT. Thursday Evening, March 10, at 8.15

H. Woollett . .	Quintet for Flute, Oboe, Clarinet, Horn, and Bassoon.
Siefert	Sonate for Flute and Piano. (First time)
O. Fried . . .	Adagio and Scherzo for 3 Flutes, 2 Oboes, English Horn, 3 Horns, 2 Bassoons, Contra Bassoon, 2 Harps, and Tympani. (First time)

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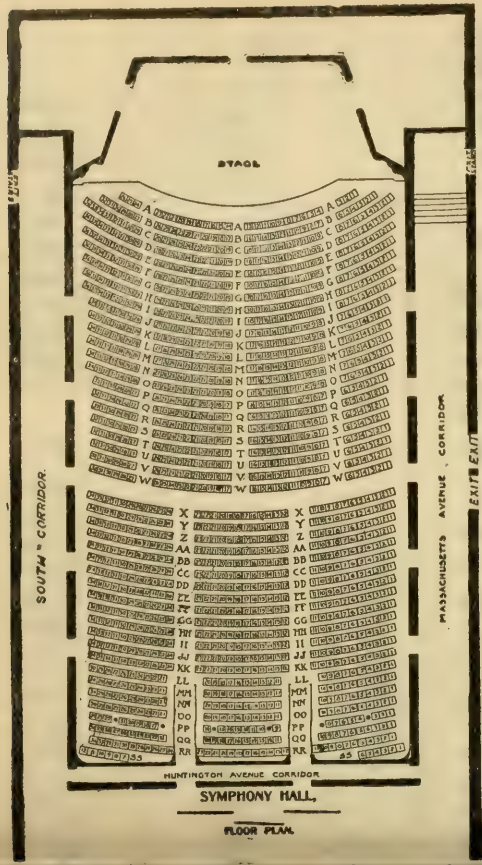
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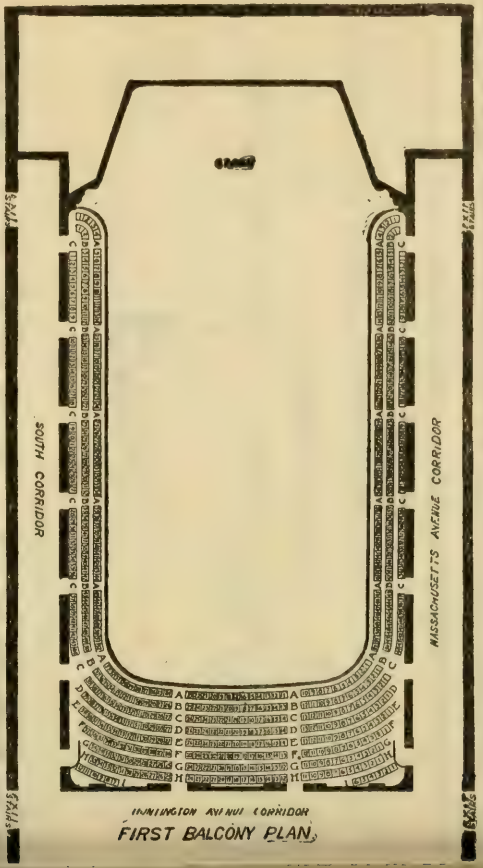
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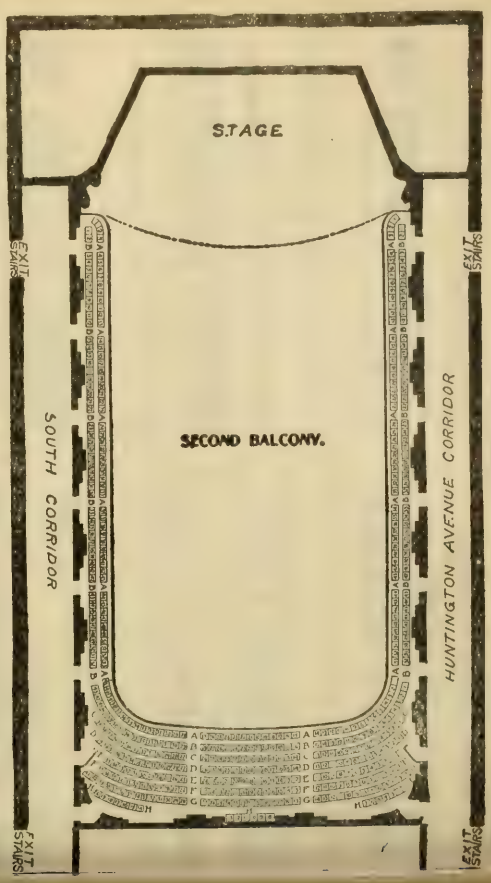
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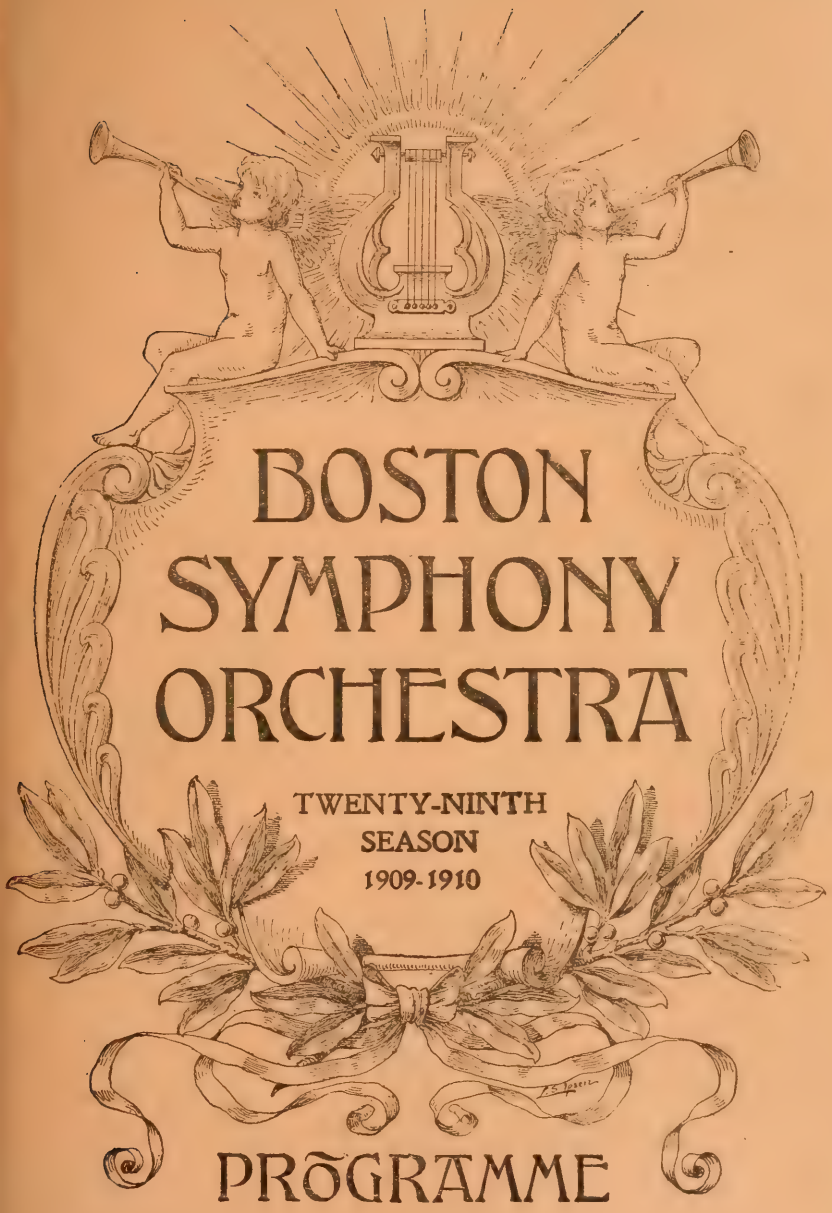
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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, DECEMBER 17

AT 2.30 O'CLOCK

SATURDAY EVENING, DECEMBER 18

AT 8.00 O'CLOCK

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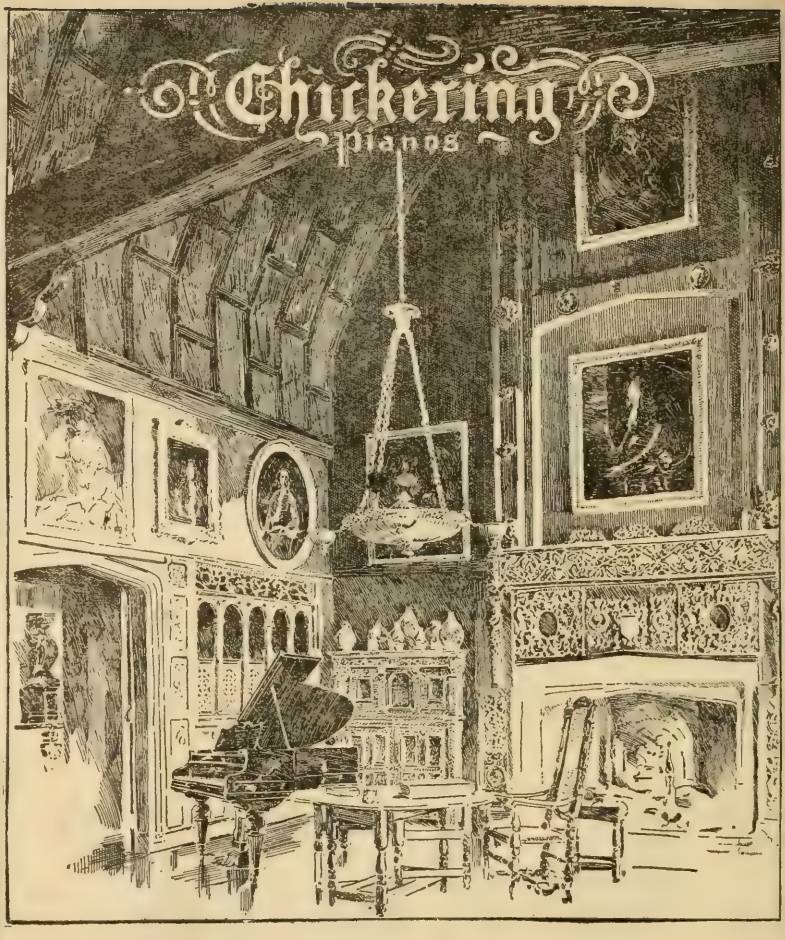
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SATURDAY EVENING, DECEMBER 18, at 8 o'clock

PROGRAMME

Brahms . . . . . Tragic Overture, Op. 81

Rachmaninoff . . . "The Island of the Dead," Symphonic Poem for full orchestra to the picture by A. Böcklin, Op. 29. First time in Boston
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Although the Tragic Overture is Op. 81, and the Academic Op. 80, the Tragic was composed and performed before the Academic; it was performed for the first time at the fourth Philharmonic Concert at Vienna in 1880;* it was published in 1881. The first performance in Boston was by the Symphony Orchestra, October 29, 1881. Later performances at these concerts: December 15, 1883, February 13, 1886, March 29, 1890, March 26, 1892, April 7, 1894, November 23, 1895, January 6, 1900, March 26, 1904, April 1, 1905.

The overture has been characterized as "a tragedy not of actual happenings, but of soul life." No hero, no event, suggested program music or any specific musical portrayal, although Hanslick, sworn partisan of Brahms, says that, if it be necessary to associate the overture with any particular tragedy, that tragedy is "Hamlet." The overture may be said to be a musical characterization of the principles of tragedy as laid down by Aristotle or Lessing; [it mirrors, as Reimann puts it, the grandeur, the loftiness, the deep earnestness, of tragic character; "calamities which an inexorable fate has imposed on him leave the hero guilty; the tragic downfall atones for the guilt; this downfall, which by purifying the passions and awakening fear and pity works on the race at large, brings expiation and redemption to the hero himself." Or as Dr. Deiters puts it: "In this work we see a strong hero battling with an iron and relentless fate; passing hopes of victory cannot alter an impending destiny. We do not care to inquire whether the composer had a special tragedy in his mind, or if so, which one;

* Yet some German commentators give January 4, 1881, and Breslau, as the date and the place of the first performance of both the "Tragic" and the "Academic."

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those who remain musically unconvinced by the unsurpassably powerful theme, would not be assisted by a particular suggestion."

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The work begins Allegro ma non troppo, D minor, 2-2. After two introductory fortissimo chords the first theme is announced against a drum-roll by strings. The first portion of the theme is repeated by wood-wind, violas, 'cellos, double-basses, supported at times by brass. A subsidiary theme appears in violins and violas. Wind instruments sing an expressive syncopated passage; the first section of the chief theme is intoned by wood-wind and strings in unison; second trombone and bass tuba have a descending and pianissimo motive. The second theme, a song in F major, is given to violins, accompanied by strings, clarinets, bassoons. Two episodes with fresh material follow. In the development the first theme and the trombone tuba theme are especially used. The second and song theme is soon crowded out by the chief theme, which is augmented and still more passionate. The first section of the overture is so much developed that it often seems the true free fantasia; but the fantasia is comparatively short,—comparatively, for the working-out is elaborate, but the enormous length of the first section makes the fantasia seem short. The third section contains the conclusion-period of the first, with some deviations from the original plan; it leads to a short coda.

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* Siloti visited Boston in 1898, and played here at a concert of the Boston Symphony Orchestra, February 5, when he played Tschaikowsky's concerto for pianoforte, G major, No. 2, op. 44. He gave three recitals here that season, February 12, 14, March 12. At the last he was assisted by Messrs. Kneisel, violinist, and Schroeder, violoncellist. He also played here at a concert of the Kneisel Quartet, March 14, 1898 (Tschaikowsky's Trio, op. 50).

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forte at the Maryinsky Institute for girls in Moscow. In 1904 he was appointed first conductor at the Imperial Theatre of Moscow, and it is said that he accepted the position with the condition that he should conduct only Russian operas. In 1906 he resigned the position to devote himself to composition, and he left Moscow to make Dresden his dwelling-place. He has visited St. Petersburg and Moscow to conduct concerts of the Philharmonic Association in the former city and of the Imperial Musical Association of the latter.

Mr. Rachmaninoff made his first appearance in the United States as a pianist, giving a recital at Smith College, Northampton, November 4, 1909. He played with the Boston Symphony Orchestra on the trip that began November 8. His first appearance in Boston was at his recital in Symphony Hall, November 16, when he played his Sonata in D minor, Op. 28; Mélodie, Humoresque, Barcarolle, Polichinell; and Four Preludes, D major, D minor, C minor, C-sharp minor.

His symphony in E minor, No. 2, Op. 27, was performed by the Philadelphia Orchestra in Philadelphia, November 26–27, 1909, and he conducted it. On November 28 his new pianoforte concerto, D minor, No. 3, was performed for the first time anywhere at a concert of the New York Symphony Orchestra in New York, and he was the pianist.

His Fantasia, "The Cliff," was performed in New York by the Russian Symphony Orchestra January 28, 1904, and it was played afterwards by this orchestra.

His pianoforte concerto in F-sharp minor, No. 1, was played in Boston at a concert of the Boston Symphony Orchestra, December 17, 1904, when Mr. Carlo Buonamici was the pianist, and his song, "Von Jenseits," was sung by Miss Muriel Foster at a concert of the Boston Symphony Orchestra in Boston on April 2, 1904.

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But the name of Rachmaniñoff was known in Boston earlier through performances of piano pieces by him. Mr. Siloti played the Prelude in C-sharp minor at his recitals in Steinert Hall, February 12, February 14, and March 12, 1898, and on February 14, 1898, he played the Valse, Op. 10.

Mr. Rachmaninoff's Elegiac Trio (in memory of Tschaikowsky) was produced in Boston, December 20, 1904, at a concert of the Eaton-Hadley Trio (Mrs. Jessie Downer-Eaton, pianist, Louis Eaton, violinist, Arthur Hadley, of the Boston Symphony Orchestra, violoncellist).

His Sonata for Violoncello and Pianoforte, Op. 19, was first played in Boston, December 13, 1905, by Arthur Hadley and Mrs. Downer-Eaton. Songs and pianoforte pieces by Rachmaninoff have appeared from time to time on recital programs.

The compositions of Mr. Rachmaninoff are as follows:—

OPERAS: "Aleko," "The Miser Knight," Op. 24, "Francesca da Rimini," Op. 25, all of which have been performed in Moscow and St. Petersburg.

ORCHESTRAL: Symphony No. 1, Op. 13 (1895); Symphony No. 2, Op. 27 (composed in Dresden); "The Cliff" (after a poem by Lermontoff), Op. 7 (1892); "Gypsy Capriccio," Op. 12 (1895); Symphonic Poem, "The Island of the Dead," after the picture by Böcklin, Op. 29 (1909).

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CANTATAS AND SONGS: "The Spring," cantata for baritone, chorus and orchestra, Op. 20 (produced in 1902); Six Songs, Op. 4; Six Songs, Op. 8; Twelve Songs, Op. 14; Six Choruses for female voices, Op. 15; Humorous Chorus for mixed voices; "Fate" (to Beethoven's Symphony No. 5), Op. 17; Nine Romances for voice, Op. 26.

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"The Island of the Dead," Symphonic Poem, for Full Orchestra, to the Picture by A. Böcklin, Op. 29

Sergeï Vassilievich Rachmaninoff

(Born in the Government of Novgorod, April 1, 1873; now living in Dresden.)

This symphonic poem was played at Moscow, last season, under the direction of the composer. It was played recently in Berlin at a concert of the Society of Friends of Music, led by Oskar Fried. The first performance in the United States was at a concert of the Theodore Thomas Orchestra in Chicago, December 3, 1909, when the composer conducted.

"Die Todteninsel, Symphonische Dichtung zum Gemälde von A. Böcklin," is dedicated to Nicolas von Struve, and is scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, six horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, harp, and the usual strings.

The symphonic poem begins Lento, A minor, 5-8, with a phrase for harp accompanied by violoncellos, double-basses, and kettledrums. With the fifth measure the violoncellos begin a figure that suggests to Mr. Felix Borowski, the writer of the admirable program books of the Theodore Thomas Orchestra, "the tranquil lapping of the water that surrounds the Island of the Dead" (the double-basses are divided into four parts). This figure is a most important one, and it is either the motive or it serves as accompaniment throughout the first section, which is over two hundred measures, and it is also used in the final section. After this violoncello figure comes a motive for horn, poco marcato, and important use is made of this. Noteworthy episodes in this section are the one for three stands of divided first violins; another

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for a more melodious theme, molto cantabile, for four first violins, while the other first violins, muted, play the typical figure. This more melodious theme is heard afterwards in the wood-wind. The pace quickens a little, and there is a suggestion of the plain song, "Dies Irae," first in the violoncellos, then in the brass with fantastic figures for the wood-wind, and later are rushing, descending passages fortissimo for wood-wind and lower strings. There is a return to the first mood, which swells to a climax and sinks into the second section, Tranquillo, 3-4. There are hints of the second theme, the one given first to the horn, but the leading motive of this section is one for violins, flute, clarinet, and this is developed to a climax with use of the "horn theme." The tempo becomes slower, and this latter motive is sung by oboes, English horn, and strings with a heavy syncopated accompaniment for clarinets, bassoons, and double-basses. The third chief theme is also used accelerando e crescendo until the chief climax of the composition is reached, Allegro molto. There is a change in tempo to Largo, 4-4, and the second violins have a tremulous figure which with the monotonous figure for clarinet hints at the "Dies Irae." A few measures for first violin solo introduce an expressive solo for oboe which is reminiscent of the third theme, and the second theme is then heard from wind instruments. The first and tranquil figure reappears, and there is a quiet ending.

***

Arnold Böcklin, in the spring of 1880, made the first sketch of his "Island of the Dead," and this sketch, 1.10 metres in length and 1.54 metres in breadth, is in the possession of the Simrock family of Berlin. This he left unfinished for a time, and made a second which he at once painted, and this was for the Countess Marie von Oriola,

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of Büdesheim. It is said that he painted it according to the wish of the Countess, who visited him at Florence, and that when he showed it to her he said: "You received, as you wished, a dream picture. It must produce such an effect of stillness that any one would be frightened to hear a knock on the door." According to Fritz von Ostini, a third variant of the first sketch was made in 1883, a fourth in 1884, a fifth, which is in the Leipsic Museum, in 1886, and still a sixth, almost a replica of one of the former ones, was sold in Munich. The second variant is owned by the Schön family in Worms. There are differences in detail and in color in the five variants.

The island in the picture was suggested by the group of Ponza Islands, north of the Gulf of Naples. Their form and rocks show that they are of volcanic origin, and in prehistoric times were probably of the Vesuvian craters. Some of the islands are arable and inhabited, others are wild masses of rocky ledges. As Franz Hermann Meissner puts it, one of the latter islands was the half of what was once a volcanic peak. The waves in the course of centuries shaped a little haven. Birds brought the seeds of cypress-trees. The trees in time shot up in the ledges. At last man came, and made paths and hollowed chambers and threw up a rough wall as a protection against the waves. The island even then was as solemn as a pyramid. It was a hidden nook

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for the dead that wished to lie undisturbed. Böcklin expressed this rest of the dead in a place remote, and forgotten by the world. The sea is still, there is no cry of bird, no fluttering, no voice. The boat approaching the little harbor of the island with its towering blue-green cypresses and awful rocks is rowed noiselessly by the ferryman. The white and quiet figure near the coffin,—is it some mourner or is it a priest?

This picture of Böcklin suggested a symphonic poem to Heinrich Schulz-Beuthen, noted in Riemann's Musik Lexikon of 1905, and it was performed recently at Zwickau. It is said that Andreas Hallén has also composed a symphonic poem suggested by the picture.

Other pictures of Böcklin have served composers. There is, first of all, Hans Huber's Symphony No. 2, E minor, Op. 115, known as the "Böcklin" Symphony, which was performed in Boston at concerts of the Boston Symphony Orchestra, October 25, 1902, April 1, 1905. The finale is entitled "Metamorphoses suggested by Pictures by Böcklin," and the titles of these pictures are "The Silence of the Ocean," "Prometheus Chained," "The Fluting Nymph," "The Night," "Sport of the Waves," "The Hermit Fiddling before the Statue of the Madonna," "The Elysian Fields," "The Dawn of Love," "Bacchanale." But the second theme of the first movement is said to express the picture "See the Meadow Laughs"; the second movement suggests fauns, satyrs, and even stranger creatures of the forest dear to the painter; and Mr. Eugen Segnitz found the moods of the third movement in Böcklin's "Sacred Grove," "Venus Anadyomene," and "Hymn of Spring."

Böcklin's "The Elysian Fields" moved Felix Weingartner and Andreas Hallén to compose symphonic poems of the same title. Wein-

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gartner's was played in Boston at a concert of the Boston Symphony Orchestra, March 7, 1903.

***

It should be added that Böcklin's "Island of the Dead" is, in a way, a carrying out of an idea in "The Villa by the Sea." The first picture was painted some time before 1860, and in 1864 Böcklin painted the same subject, but introduced the figure of a mourning woman looking at the ocean. Nor was the "Island of the Dead" the only picture that has more than one variant. "Ruins by the Sea," which was dated 1880, was repainted five times, and a picture of his, 1898, harks back to the same motive.

***

Liszt was one of the first, if not the first, to express a painting in tones. Thus Andrea Orcagna's "Triumph of Death" inspired Liszt's "Dance of Death" for pianoforte and orchestra; Kaulbach's "Battle of the Huns," the symphonic poem of the same title; a picture in the Cologne Cathedral, the "March of the Three Kings" in "Christus"; Overbeck's cycle of paintings, "The Seven Sacraments"; the famous picture of Raphael, the pianoforte piece, "Sposalizio"; the Medicean statue of Giuliano, Duke of Nemours, the pianoforte piece, "Il Penseroso." Fritz Volbach's "Raphael," suggested by three Madonnas of that painter, was performed in Boston by the Handel and Haydn Society, February 19, 1905.

***

Arnold Böcklin was born, the son of a highly respectable merchant, at Bâle on October 16, 1827. He died at his villa in San Domenico, near Florence, on January 16, 1901, and he is buried at Florence in the Evangelical Cemetery. He studied for two years at Geneva, then at Düsseldorf under the landscapist J. W. Schirmer, then at Antwerp,

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then at Brussels, where he studied figure-painting. He was in Paris during the bloody days of 1848, and he then returned to Bâle to perform his military service. The remaining years were thus spent: Rome, 1850–58, with a short stay at Bâle in 1852; 1858, Munich and Hanover; 1859–60, Munich; 1860–62, Weimar, whither he was called to be professor at the newly founded art school; Rome, 1862–66; Bâle, 1866–71; Munich, 1871–74; Florence, 1874–85; Zürich, 1888–92; 1892 till his death, Florence. He died crowned with titles and honors. He married "a luxuriantly beautiful Trasteverina," and her beauty and that of his daughter Angela served him in his work.

Much has been written about Böcklin, who is perhaps best known to the people at large by his "Elysian Fields" and "Island of the Dead." An essay by Christian Brinton was published several years ago in the *Critic* (New York), and the following quotations are from it:—

"Arnold Böcklin was able to develop a national art, an art specifically Germanic, because he had the magic to impose his dream upon his fellow-countrymen, and because that dream was the reflex, the embodiment, of all the ineffable nostalgia of his race, not alone for the cream-white villas of Italy, the fountains and the cypresses, but for the gleaming marbles and golden myths of Greece. His art is merely another version of that *Sehnsucht* which finds voice in the ballads of Goethe, the

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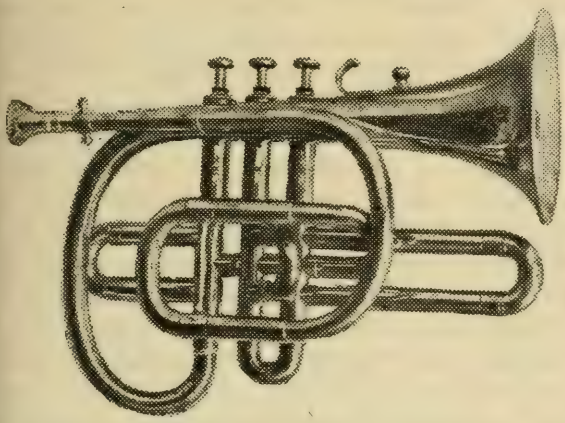
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prose fancies of Heine, or the chiselled periods of Winckelmann. Once again it is the German viewing Greece through Renaissance eyes. The special form under which Böcklin's appeal was made implied a reincarnation, under actual conditions, of the classic spirit. He realized from the outset that the one way to treat such themes was to retouch them with modern poetry and modern passion. Pan, Diana, Prometheus, monsters of the deep and grotesques of the forest, were made vital and convincing. He quickened much that had become blurred or rigid, he even made it possible for a stray centaur to dash through the streets of Berlin. He fused into one the national thirst for myth and the national taste for antique beauty. While in essence Böcklin's art is romantic, it is free from the routine faults of romanticism. His sense of form is Grecian, and his color entirely modern in its breadth and brilliancy.* The persuasive charm of his classic scenes is chiefly due to the anti-classic and often frankly humorous, Dionysian manner in which they are presented. . . . The formula of Böcklin's art consists in peopling sea or sky, shore or wood, with creatures of tradition or of sheer imagination. Its animus is a *pantheistische Naturpoesie*, illustrating the kinship of man and nature, a conception both Hellenic and Germanic, which arose from a blending of that which his spirit caught at in the world about him and that which came through the gates of fancy and of fable. From the ardent school days in Basel to those last quiescent afternoons on the heights of Fiesole, Böcklin clung to the classics, to the golden treasure-houses of Latin and of Greek. . . . First and last Böcklin was a colorist. He chose by instinct only the most alluring hues,—the pure radiance of far stars, the vivid grotto-blue of the sea, the copper-brown of a faun's skin, or the viridescence of water serpent. No man studied

* There are many painters and critics who would dispute this statement about Böcklin's color.—P. H.

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nature more closely or surprised so many of her secrets. The Campania, the clear vistas of the Oberland, foam-lashed rocks along the Tuscan coast, here a dark stretch of wood, there a splash of light, all produced an accumulation of stimuli which, coupled with an indelible memory and remarkable powers of visualization, made Böcklin one of the few really sovereign colorists. . . .

"Arnold Böcklin was a tall, powerfully moulded man, with dark hair and deep, blue-gray eyes. He cared as little for the conventional in life as for the quotidian in art. His was essentially an isolated, taciturn nature. In conversation he was diffident and often constrained, though at times showed abundant humor. What is called society, he abhorred. . . . At sixty he was all but unknown; by the seventieth birthday his name was on every lip from the Alps to the Baltic. . . . Wherever he chanced to be, Böcklin led the life of a normal Swiss bourgeois. His tastes were simple, even severe. He had small liking for the panoramic accompaniments, the sumptuous atrocities, which so appealed to Makart or Munkacsy. His studio was bare and workmanlike. For him not only was the kingdom of heaven, but in large measure the kingdom of earth, within. Böcklin had but one dissipation,—a consuming desire to solve the problem of aëronautism. His taste for science and particularly for mathematics was strong; and sometimes, as at Weimar, he almost wholly neglected painting, in the pursuit of Icarian fancies."

It may be added that Böcklin tried his hand at polychrome sculpture, and published a defence of colored statuary.

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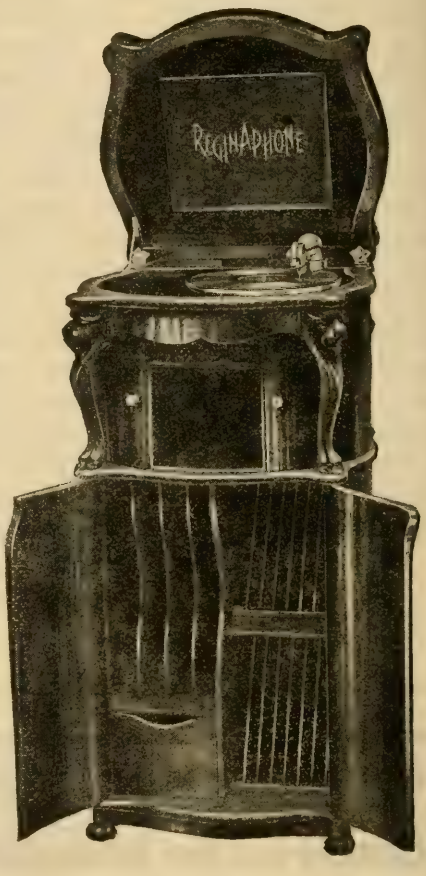
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Sergeï Vassilievich Rachmaninoff

(Born in the Government of Novgorod, April 1, 1873; now living in Dresden.)

This concerto was performed for the first time at a concert of the Philharmonic Society of Moscow, October 14, 1901, when the composer was the pianist. Mr. Siloti played the concerto in St. Petersburg in April, 1902. The first performance in New York was at a concert of the Russian Symphony Society, November 18, 1905, when Mr. Raoul Pugno was the pianist. The concerto was played again at a concert of the Russian Symphony Society in New York, November 12, 1908, when Miss Tina Lerner, the pianist, made her first appearance in the United States. Mr. Ossip Gabrilowitsch played the concerto with the Boston Symphony Orchestra in New York, December 3, 1908, and in Brooklyn, December 4, 1908. Mr. Rachmaninoff played it with the Boston Symphony Orchestra at Philadelphia, November 8, 1909, Baltimore, November 10, 1909, New York, November 13, 1909, Hartford, Conn., November 15, 1909.

This concerto gained for the composer, in 1904, the Glinka prize of five hundred roubles, founded by the publisher Belaïeff.* Published in 1902, it is dedicated to N. Dahl.

I. Moderato, C minor, 2-2. Introductory chords for the pianoforte lead to the exposition of the first theme, which is given to the strings

* Belaïeff, who had gained a great fortune as a merchant in grain, offered to publish at his own cost the compositions of Glazounoff, his intimate friend. The young musician accepted the proposition, but he insisted on introducing the Mæcenas to his colleagues. Thus the hypo-modern Russians found a publisher, and one that delights in handsome editions. Furthermore, Belaïeff gave at his own expense, in St. Petersburg, concerts devoted exclusively to the works of the younger school, and it was he that in 1889 organized and paid all the cost of the concerts of Russian music at the Trocadéro, Paris. As Bruneau said: "Nothing can discourage him, neither the indifference of the crowd, nor the hate of rivals, nor the enmity of fools, nor the inability to understand, the inability on which one stumbles and is hurt every time one tries to go out of beaten paths. I am happy to salute here this brave man, who is probably without an imitator." Mitrofan Petrowitsch Belaïeff, born at St. Petersburg, February 22, 1836, died there January 10, 1904. He founded his publishing house in 1885; in the same year the Russian Symphony Concerts, and in 1891 the Russian Chamber Music Evenings. The capital of his firm was changed by his will into a fund directed by Glazounoff, Liadoff, and Rimsky-Korsakoff.

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while the pianoforte has an arpeggio figure in accompaniment. There is a short orchestral interlude, and the second theme, E-flat major, is announced by the pianoforte. The presentation of this subject ends with a coda in which there is passage-work for the pianoforte while there is a suggestion of the first theme in the brass choir. The section of development begins with a working-out of the first motive, at first in the orchestra. In the recapitulation, Maestoso, alla marcia, the chief theme is given to the strings, while there are chords for the brass and a counter-theme for the solo instrument. The horns take the second theme in augmentation, Moderato, A-flat major. The material for the Coda, meno mosso, is taken from the chief theme, and the pianoforte has passage-work.

II. Adagio sostenuto, E major, 4-4. There is a short introduction with sustained harmonies for strings. These harmonies are soon reinforced by wind instruments. The pianoforte enters with a figure over which the flute and then the clarinet announces the theme on which the movement is built. The opening phrase for the clarinet has much significance in this respect. The pianoforte now has the theme, and the accompaniment of a broken chord figure is given to violins (*pizz.*) and clarinets. The pace is quickened for the working-out of the subject and for episodic material. There is a cadenza for the pianoforte, after which there is a repetition in part of the opening section. The Coda contains a new musical thought for the pianoforte: a progression of chords in the upper part is accompanied by a broken chord figure in the left, and wood-wind instruments play against this in triplets.

III. Allegro scherzando, C minor, 4-4. There are introductory measures, and the first motive is for the pianoforte. This motive is developed. The second motive is for oboe and violoncellos, and is taken up later by the pianoforte and leads to figuration in triplets, meno mosso, for the same instrument. Then comes a section Allegro scherzando, moto primo, in which the chief theme is further developed. There is a fugato: the first violins are answered by pianoforte and lower strings. In the recapitulation section there is a suggestion of the

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chief theme, but the second motive is in the orchestra, this time for violins and flute, and it is taken up later, as it was before, by the solo instrument. The triplet figuration returns. Allegro scherzando: the chief theme is treated in imitation by the orchestra. There is an increase in speed with a crescendo, and, when the climax is reached, there is a cadenza for the pianoforte. The second theme is announced by the full orchestra maestoso, with chords for the solo instrument. There is a brilliant Coda.

ENTR'ACTE.

A NOTE ON OBOES.

BY PHILIP HALE.

The oboes of various kinds belong to an old and honorable family.

The instrument that we now call oboe was mentioned by Sebastian Virdung in his "Musica getuscht und ausgezogen" (1511). It is there designated as the "Schalmei" (French *chalumeau*, see the Latin *calamus*). It was the predecessor of the modern oboe, and in Virdung's book is classed with an instrument of the same construction, but of a

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larger size, the bombarde (bommert, or bomhart). When this predecessor made its first appearance in Europe is unknown. V. C. Mahillon, of Brussels, points out that the zamr-el-kebyr, a reed instrument used in Mohammedan countries, is, except for a few unimportant details, precisely the same instrument as that mentioned by Virdung, and he suggests that the schalmei, or schalmey, was introduced into Europe by returning crusaders.

The schalmei was soon bettered, and a whole family was invented, from soprano to bass. Michael Prætorius mentions their names in his "Syntagma musicum" (1614–20),—the little schalmei, the soprano schalmei, the alto pommer, the tenor or basset pommer, the bass pommer, the great pommer or double quint. The little schalmei was seldom used; its lowest note was A on the second space of the G clef. The soprano schalmei is the primitive type of the modern oboe; its lowest note was D, first space below the G clef, the alto pommer's lowest note was G, the third space below the G clef. The tenor pommer's lowest note was G on the first line of the bass clef. The bass pommer's lowest note was C on the second line below the bass clef, and the great pommer's lowest note was F on the fourth line below the bass clef.

Then there were the basanelli, invented by G. Bassano, of Venice,—pommers with a key and six lateral holes, bass, tenor, and soprano pommers.

In the eighteenth century the schalmeis were much used in France, and were called haulx-bois or hault-bois, to distinguish them from two larger instruments of the same family known as gros-bois. "Haulx-bois" (Rabelais long before spoke of "haulxbois") and "hault-bois" (Cotgrave, in his French and English Dictionary [Howell's edition, London, 1673], defines "haultbois" as "an Hobois, or Hoboy") became "hautbois."

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The little schalmei and the tenor pommer disappeared in the seventeenth century, and the soprano schalmei and the alto pommer were much improved. The former was employed for the first time in the orchestra of the Opéra, Paris, in Robert Cambert's "Pomone" (1671). Its first two keys were supplied toward the end of the seventeenth century. The alto pommer became known as the *hautbois de chasse*, the *haute-contre de hautbois*, in Italian the *oboe da caccia*. It is said that an oboist of Bergamo, one Ferlendis, who moved to Strasbourg about 1760, conceived the idea of bending the instrument in a half-circle to facilitate performance. "It then resembled," says Mahillon, "a kind of hunting-horn used in England at that period, and probably from this analogy of form the *hautbois de chasse*, or *oboe da caccia*, was named *cor anglais*, *corno inglese*, English horn." Some composers, as Humperdinck, still call the instrument, in their scores, alto oboe.

Thus Bach's *oboe da caccia* was the direct forerunner of the English horn. The fingering of this melancholy instrument is identical with that of the oboe, but, as its tube is longer by one-half, its pitch is a perfect fifth lower than that of the oboe. The perfected instrument was used by Gluck in his opera "Alceste" (in Italian), performed at Vienna in 1767. Two were then used. It was not till 1808 that the English horn was heard in the Opéra, Paris. Gustav Vogt (1781–1870) played it in Catel's "Alexandre chez Apelle."



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The *hautbois d'amour, oboe d'amore*, was invented about 1720. It was an oboe a minor third lower in pitch than the ordinary oboe. "The tone was softer and somewhat more veiled than that of the usual instrument, being intermediate in quality, as well as in pitch, between the oboe and the English horn." This instrument fell out of use after Bach's death, but it has been reconstructed by the house of C. Mahillon, Brussels.

Dr. Prout believes that, as in Handel's opera "Flavio" (1723) there is a song in B-flat minor with an obbligato part for the oboe written in A minor, there must have been then an oboe a semitone higher in pitch than that in ordinary use.

The instruments known as *gros bois*, in the course of time (by the sixteenth century), were transformed into shorter instruments known to-day as fagott and contrafagott, or bassoon and double-bassoon. Since the column of air, as that of the pommer, was formed in two conical tubes communicating to the lower part of the instrument and pierced in a single piece of wood, the instrument was named, probably in satire, fagot (Italian *fagotto*, German *Fagott*). The double-basson was known in Italian as the fagottone. And in the sixteenth century there was a large family of bassoons.

There is also an instrument known as the hautbois des Abruzzes.

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***

The word "hautboy," or a variant of it, appeared first in English literature in 1575 in Laneham's Letters: "This pageaunt waz clozd up with a delectable harmony of Hautboiz, Shalmz, Cornets, and such oother looud muzik." Falstaff, in his description of Justice Shallow, says: "The case of a treble hoeboy was a mansion for him, a court." * Variations in English spelling are as follows: hoboy, hautboi, halboie, hawboy, howbowe, hoeboy; ho-, how-, haut-, haugh-, haught-, hoa-, hout-boy; hault-, heaut-, -boie, -bois, -boy, -boye; hoy buck, hobo. The word was applied humorously early in the seventeenth century to a clyster-pipe, and one who played the hautboy was also called a hautboy, as in Massenger's play, "The Guardian" (1633), "Wire-string and catgut men, and strong-breathed heautbois"; Mme. d'Arblay's Diary (1773): "A very fine concert . . . for Mr. Fischar's (*sic*), the celebrated Hautbois, benefit."

The word "oboe" first appeared in English literature in "Explic. For. Wds. in Mus. Bks." (1724): "Oboe, or oboy, is a Hautboy, or Hoboy."

***

The article "Oboe" in Grove's Dictionary is inadequate as far as the repertory of the instrument is concerned. Handel, Mozart, Beethoven, Schumann, are mentioned, but there is no allusion to Sammartini, or San Martini, as a composer. He was brother of the symphonist and one of the greatest virtuosos of his period, a favorite in London, and he wrote six concertos and a dozen sonatas for oboe which were published. There is no mention of Vogt, who was at the battle of Austerlitz. He left behind him concertos, airs, arrangements.

* For Shakespeare's references to the oboe see Mr. Louis C. Elson's valuable and entertaining "Shakespeare in Music."

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Brod was a famous player; he composed fantasias, airs, a bolero, a nocturne, an instruction book; he did much to perfect the instrument, but his name does not occur in the article. Then there was the Besozzi family: Alessandro wrote solo pieces that were published in London and Paris. Nor is there anything about Le Brun.

***

A history of the oboe, with a biographical dictionary of oboists and a chapter concerning the history of the oboe in the concert hall, would be good reading! There would be the story of the Hottetere family; a facsimile of the trio played by oboists in blue cloaks with golden borders, when they assisted at the ceremonial greetings of the citizens of Frankfort; pictures of different instruments now preserved at Paris and Brussels, oboes of ebony, ivory, boxwood, horn, and strange and fragrant woods; the mighty deeds of Ferlendis (the favorite of Brigida Giorgi Banti, the famous Venetian singer), of Gaillard and Fischer (he married the daughter of Gainsborough, the painter, and his tone had "such an impudence as no other instrument could contend with"), of Ramm and the Harringtons and the Parkes.

The oboe was for years heard gladly as a solo instrument in concert halls. In the early days of the concerto the Viennese applauded Ferlendis, Ramm, Le Brun, Czerwenka, Triebensee, who wrote many concertos; from 1800 to 1830, Simon, Fladt, Wendt, Westenholz, Thurner (who thought that he was poisoned by coffee given him by a woman in Vienna, and when he recovered he brought suit against her,—a man subject to periodical fits of madness), Dietz, Sellner, Ullman, Petschacher, Krähmer, the husband of Caroline Schleicher, a clarinetist.

Oboe solos were applauded in the concerts of the Paris Conservatory from the sixth concert in 1828, when Brod played one of his own concertos, even unto our own time, when Gillet played concertos by Handel, as in 1880.

***

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The Saint Coecilia Society of Charleston, S.C., advertised in New York, Philadelphia, and Boston for orchestral musicians. Thus it advertised in the Boston *Evening Post* of June 17, 1771, for a first and second violin, two hautboys, and a bassoon, "whom they are willing to agree with for one, two or three years." In programs of Charleston concerts published in Mr. O. G. Sonneck's "Early Concert Life in America" (Leipsic, 1907) there is mention of solos for violin, piano, clarinet, harmonia, bass, but the first hautboy solo I find was at a concert in Charleston, when Fischer's concerto was played by Mr. Graupner, March 21, 1795.

Late in the eighteenth century oboe solos were heard in Boston and in Salem. Graupner played concertos by Le Brun and Fischer: one program mentioned the "oboe," another the "hautboy." When Mr. and Mrs. Charles Love, of London, gave the "Beggar's Opera"

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in New York, in 1754, for their benefit, Mr. Love* played "The Quaker Sermon" on the violin and a solo on the "hautboy," and in 1755 Philadelphia had a band of music, "with hautboys and fifes in ranks, . . . drums between the third and fourth ranks."

This Gottlieb Graupner, oboist, composer, music publisher, was born about 1740. He was oboist in a Hanoverian regiment until 1788, when he went to London. He played in the Salomon concerts, 1791–92, for which Haydn wrote symphonies. Then he went to Prince Edward Island, Charleston, S.C., and in 1797, according to Mr. Sonneck, he became oboist of the Federal Street (Boston) Theatre orchestra (Mr. J. S. Dwight wrote that he came to Boston in 1798). Graupner founded a Philharmonic Society, which existed until 1824, and he was also a founder of the Handel and Haydn Society (1815). He opened a music store about 1800, and engraved and published music. The date of his death is unknown.

Mr. H. E. Krehbiel, in the preface to "The Philharmonic Society of New York" (New York, 1892), shows that there was no oboe in the orchestra of local musicians that served Garcia's operatic season at the Park Theatre in 1825. The manager Montressor, in 1832, brought with him two Italian oboists. Mr. Krehbiel says: "Professor Ritter's statement, that on this occasion 'for the first time two oboes, Paggi and Conti, made their appearance in an American orchestra,' is mere assumption, however, for it is more than likely that the Philharmonic Society (amateur) which Graupner established in Boston in 1810, and which played symphonies by Haydn, also made use of oboes." But

* We regret to say that Mr. Love, a tall, thin man, about sixty years of age, left in 1757 a Pennsylvania town in bad odor. A reward was ordered for his capture, and in the advertisement was this sentence: "He stole, when he went away, a very good bassoon, . . . which he carried with him, as also a Dutch or German Fiddle, with an old Hautboy and German flute which are his own." See Mr. O. G. Sonneck's "Francis Hopkinson and James Lyon" (Washington, D.C., 1905) for much curious information about the musical life in Philadelphia in the eighteenth century.

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when Mme. Caradori Allan gave a season of Italian opera at the Park Theatre, New York, in 1838, there was no oboe in the orchestra. Antonio L. de Ribas, born at Madrid, January 12, 1814, made his appearance as an oboe virtuoso in London in 1837, at Wallack's Theatre, New York, in 1839, and soon afterward he came to Boston, which he made his dwelling-place until his death, January 28, 1907. He appeared in concerts with Malibran, Thalberg, Bottesini, Ole Bull, Vieuxtemps, and it is said that he was the first to play in this country the English horn as a solo instrument.

***

There is a tradition in Germany that oboists often die mad. We have been unable to trace the origin of this tradition, but the books are full of instances of oboists living to an advanced age in full possession of their faculties. It is true that Alessandro Besozzi was never married, and lived for forty years with his brother, the bassoon-player, and their tastes were so similar that they dressed exactly alike; but these are not symptoms of madness.

In French slang, "to play the oboe" is to be hanged. The expression is an old one, for in 1862 Sorel said: "Justice plays the *haut bois* because she builds gallows from which the guilty are suspended." Émile Gouget, commenting on this poor joke, perpetrated a poorer one: "It is thus seen that the oboe of our facetious ancestors was at the same time a wind and a string instrument." "To play the oboe" is also an expression in French for cutting down trees to raise money. Aristide Bruant, in his "L'Argot au XX^e^ Siècle" (Paris, 1901), gives: "Hautbois—Rossignol."

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vol. i. 62, 199, vol. ii. 37. "Histoire de l'Instrumentation," by H. Lavoix, Fils (Paris, 1878), pp. 106–116, also chapter, "Haendel et Bach." "Catalogue descriptif et analytique du Musée Instrumental du Conservatoire Royal de Musique de Bruxelles," by V. C. Mahillon, three volumes (Ghent, 1893, 1896, 1900). Prout's "The Orchestra" (London, *s. d.*), vol. i., chapter vii. "La Facteur Instrumentale à l'Exposition Universelle de 1889," by Constant Pierre (Paris, 1890), for hautbois d'amour and barytone Lorée, pp. 20–24. "Les Facteurs d'Instruments de Musique," by Constant Pierre (Paris, 1893), pp. 51, 72, 98, 395 *seq.*

FRANZ LISZT IN ROME.*

BY NADINE HELBIG.†

(From the New York *Sun.*)

ROME, October 22 [1909].—To-day is Liszt's ninety-eighth birthday. I shall keep it as an old woman ought to keep it, living over the past. From my garden comes the scent of late roses and wakes the memory of three roses which for many years on this day I was privileged to lay at the feet of St. Elizabeth in the corner behind the piano. He used to smile pleasantly as I did it, and then would sit at the piano and play what he and I liked best of all, sacred pieces from his oratorios and legends, "The Miracle of the Roses," the "Death of St. Elizabeth," "The Cantica del Sole."

I came to Rome in the autumn of 1865, a girl of eighteen, fresh from the hands of my dear and revered teacher Clara Schumann. Rome then was even more than it is now a musical desert. The one wonderful oasis in it was Liszt's stay there. He had attracted young Roman artists to him, taught some of them himself, and sent others to Germany; for instance, Ettore Pinelli, who subsequently became a pupil of Joachim. Just as I arrived in Rome, the three brothers Pinelli, their

* Compare with this sketch "Franz Liszt und Rom" by Eugen Segnitz, Leipsic, 1901.—P. H.

† She is a Russian, born the Princess Schahawskoi.—P. H.

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According to the method of the old Italian masters of singing. A pupil of the last of these masters, Gerli, of Milan

uncle Ramacciotti, Raunkilde, the Dane, and Liszt's favorite pupil, Giovanni Sgambati, began at his suggestion to give classical concerts in a dark little hall in the Via della Frezza, between the Corso and the Ripetta.

At the first of these concerts a few days after my arrival I first saw Franz Liszt. I was happy to see him at a distance, and never dreamed of becoming acquainted with him. I was content to listen to him. I was then surprised that at this our first meeting he asked to be presented to me. My blushes and my shyness must have touched his good nature, for he was very kind toward me, spoke of my training under Clara Schumann, whom he much admired, and told me that he was dining next evening with one of my countrywomen, the Countess Alexandrine Bobrinsky, and should take the liberty of inviting me, but in spite of my great joy I could have sunk into the ground in fright when he said that he wished to hear me play there. An hour afterward came the invitation from the Countess, which I was only too happy to accept. Liszt was charming, witty, and amiable at table, but I felt somewhat disillusioned now that my altar-piece could be closely examined. This feeling gave me courage. I played several of Schumann's pieces, and Liszt praised me like a father. Then he sat down at the piano and improvised,—yes, he improvised.

These little dinners at the Bobrinskys, came closer and closer together, and became a regular habit. The second time Liszt brought a score written by himself, and wanted me to play it with him as a duet. "Need teaches prayer." The proverb proved true: prayer helped, and the thing went. Thereupon I became his "*chère collègue.*"

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A few weeks later our circle was enlarged by the arrival of Count Alexis Tolstoy, one of our greatest Russian poets, whose plays are sometimes now given in Germany. His wife, the Countess Sophia, *née* Bachmetieff, was exceptionally clever and amiable, and I never knew any one who could attract around her as she could remarkable personalities, artists, poets, scholars, statesmen, diplomats, or just lovable fellow-creatures. Her niece was my age, and we became inseparable friends. The Tolstoys had known Liszt at Weimar, and now began a really jolly life. We assembled almost every day at the Tolstoys' in Palazzo Campanari in Via Tre Canelle, near Trajan's Forum. Liszt was always the centre. If the weather was fine, we had breakfast in the garden among the camellias. Gregorovius, Kuno Fischer, Wolfgang Helbig, the Secretary of the Legation Kurz von Schlözer, the Bobrinskys, Prince Grégoire Gagarin, director of the Academy of Fine Arts at St. Petersburg; the painters Corrodi, De Sanctis, Botkine, and Postnikoff; Hébert, director of the French Academy at Villa Medici, were always welcome guests. Liszt, however, was the most welcome.

To me he was always touchingly good. He was stimulating, considerate. The rest of the company complained that he kept himself in when the young girls were there, and was not half so amusing as when we were out of hearing. He always asked me what I wanted him to play, and spoiled me in every conceivable way, but he always stimulated me to earnest study.

Thenadays Schumann's works were quite unknown in Rome, and Liszt asked me to receive some of his pupils in my study once a week and play to them the pieces I had learned under Clara Schumann. He, however, never paid me a single visit. I think he was frightened of the grandmothers and aunts with whom I was living. He was then living on Monte Mario, near the Church of Sant' Onofrio, whence a legend arose that he lodged in Torquato Tasso's rooms near Sant' Onofrio on the Janiculum.

In November, 1866, I came again to Rome. Many things had altered. Liszt had become an abbé, and had taken up his quarters at Santa Francesca Romana on the Forum. I had fallen in love and had married Wolfgang Helbig. We lived very proud on the Capitoline in the

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dear old Casa Tarpeia. A pretty and shady line of acacias led from the foot of the Capitol to Liszt's house. We were his nearest neighbors. Liszt, too, was the first visitor we had, and from now on he looked after me and mine like a father. My husband being secretary of the Archæological Institute, we had to hold receptions, and we determined to keep open house every other Monday evening. This sort of life has always been boredom to me: I was without experience, without talent as a housewife, and besides the surroundings were strange to me. That year Liszt did not go into society, but he came to our house and at my first reception found me in a pitiable state of embarrassment and helplessness. He saw that I was frightened of my guests, who for the most part were strangers to me, and had come in great numbers out of curiosity.

Without waiting to be asked, Liszt went to the piano and played for a long time, played pieces just to my guests' taste, brilliant and easy to understand, finishing up with what he used to call his "Backhändl," some charming waltzes of Schubert from the "Soirées de Vienne," adding always some pretty and amusing variations. In this way he gave me my "position in society," though in listening to him I fear I forgot both position and society. His kind care went even further. For my second reception he had us play Haydn's "Toy Symphony." He trained us in the piece quite conscientiously. He played the piano, I the nightingale; my quite unmusical spouse was very efficient with the drum, while the rattle, quail, cuckoo, bells, etc., were rendered by the *ragazzi*, that is, the young archæologists, philologists, and epigraphists of the school. If anybody did not keep time he was mercilessly dismissed. The performance was excellent. Liszt played his part with great seriousness. At one of the many rehearsals Albert von Zahn, one of our youngsters, dared to criticise the tempo. Liszt

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was tickled at this naïve impudence, but yielded, and von Zahn was mightily proud of it till his death a few years afterward.

Liszt did not like young children, and never pretended to like them; but we can never forget that in January, 1868, he blessed my new-born daughter, Lili, took her on his arm to the piano, and pressed her fingers on the keys. Then, depositing safely his precious burden, he played to us and to the child—so softly, tenderly, dreamily! He was always fond of my daughter. During the last years, when his bad sight prevented him from walking alone, he was glad to have the pretty growing girl lead him, and he even dedicated a violin prelude to her when she was learning that instrument. When in October, 1869, he came again to Rome, he found me absorbed entirely by the cares and joys of motherhood, my music had retired into the background. He took me seriously to task, and said that he should deem it unpardonable in him if he allowed me, like most young women, to leave my music, and he would invite me to take lessons under him and to start serious study again.

Every Wednesday his scholars assembled in his rooms, and he had them play in turn. He listened attentively, and made acute and ingenious criticisms. Often he would sit down and show how he wanted the piece played. At first he did not wish me to join in these general lessons, and invited me to come at noon Fridays. We had breakfast and then music, and then I helped him in doing the honors to the guests of the day. He fasted very strictly, and in fact was modest and simple always in his food, although from time to time he knew how to appreciate a good dinner, and in fine company would become again the gay exquisite man of the world. All the more Spartan, or rather all the more Franciscan, was the fare I shared with him. He taught me to eat raw finocchi and carrots—his favorite dish. At these frugal meals he loved to talk of his Saint Francis of Assisi, the "poverello di Cristo," and he initiated me into the true ideal Franciscanism by reading to me the "Fioretti di San Francesco d' Assisi," or telling me tales from it.



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After lunch came the lesson. The first time he had me play Schumann's F minor sonata, and right as I began it I was impressed by his strange and pregnant remarks. Of the heavy bass he said, "Think how strong the arches must be that are to support this magnificent melody." He walked up and down, smoking his horrible, strong Tuscan cigars, or he would sit down at his desk in the next room; but he always listened attentively, lost no shade of the interpretation, praised what was to be praised, had the pupil repeat a piece and followed her every interpretation, and insisted on her forgetting the whole world, herself included. One piece followed another, newly arrived music had to be read, and he would play himself, either alone or in duets with me. In this way I learned most of his compositions, and he was specially pleased when I played his own sacred music to him, his "Harmonies poétiques et religieuses," and many things from the "Années de pélerinage." Later I played with him all his symphonic poems, arranged for two pianos, and even pieces from his "San Stanislaus."

Soon he had me come to him on Wednesdays as well, with his other pupils, male and female. At that time they were mostly Romans: Sgambati, Oreste Pinelli, Lippi, Zilda Perini, and Signora Mazza. In later years they were mostly foreigners: Georg Leitert of Dresden, Alfred Reisenauer of Königsberg, Olga Janina, Anna Mehlig, Emma Mettler, Dora Petersen, Lina Schmalhausen, Johanna Wenzel, Zarembsky, Ansorge, Fiedheim, Pinner, Pohlig, Bertrand Roth, Emil Sauer, Stavenhagen, Stradal, and many others. He listened to all of them patiently, but when a new-comer arrived, and we heard him correcting the mistakes, "C-sharp, E, yes, B-flat," in a crescendo of pitying impatience, we knew very well that, when the piece was over, he would advise the player not to miss the sights of Rome, and then to return

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home to Germany or elsewhere, where would be found excellent conservatories and professional teachers, of whom he was not one.

Still, however interesting and instructive the Wednesday lessons were, I was heartily glad when he invited me to continue my Friday visits, and I noticed that I was occasionally helpful to him. Of late I have been living much as he lived, removed from the rest of the world, on the Janiculum, in the beautiful but quite inconvenient Villa Lante, and I can appreciate why Liszt preferred to live at Santa Francesca Romana. First, he had a beautiful view, and, secondly, he had no neighbors, and therefore no pianos near him, and the distance and want of communication gave him the quiet he needed.

His rooms were very simple. They were built on to the west side of the church, and consisted of a suite of rooms, all looking on to the Forum, the Arch of Titus, and the Palatine. A few steps brought you to the anteroom, which was quite unfurnished, then came his dining-room, also unfurnished save for a few chairs and a small rectangular table, and then his reception-room, the walls papered in a horrible brown, with a design of big flowers. On each of the long sides was a sofa and some upholstered chairs, against the end was his piano, and behind it, in the corner, a statuette of Elizabeth of Hungary. The piano had been sent him from America by Chickering. Under his fingers it sounded heavenly, but none of us cared to play on it, for in

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a short time its keys became uncannily irregular, and every day played new tricks. We all remember how, on certain days, the middle B had to be carefully "got around" because the black keys obstinately refused to come up again. Next to the reception-room was his study, where at the table near the window he wrote many a page which counts among the best treasures of humanity, raising the soul out of the oppression and sorrow of this world, and opening to it new horizons of consolation and blessedness. On the walls were two large and beautiful drawings by Gustave Doré, illustrations to Liszt's "Two Legends," Saint Francis of Paula walking on the waves and Saint Francis of Assisi blessing the birds. Next the study came the bedroom, strictly Franciscan in its simplicity.

Liszt's servant Miszka was his compatriot, a good fellow, devoted heart and soul to his master and understanding his every mood. Italian match-boxes used then to be adorned with very improper pictures. I remember Liszt handing Miszka a few soldi, and saying, "*Rien que des monuments.*" He understood the hint and brought home the Temple of Vesta, Piazza of Saint Peter's, Castle of St. Angelo, all most respectable. It was this Miszka who, years afterwards, saved his master's life in Budapest when a mad woman rushed into his study and fired at him. His death was a great loss to Liszt.

The winter of 1869–70 was as exhausting as it was interesting. The Ecumenical Council had brought many spiritual dignitaries and their suites to Rome. On Fridays Liszt's salon could hardly contain his guests. Cardinals were there, and prelates, among them the elegant Haynald, Bishop of Kalocsa; the powerful Strossmayer, Bishop of Diakovar; Simor, Archbishop of Besprius, Primate of Hungary; and many others. Liszt was amusing, and generally very humorous. He asserted that one of these clerical gentlemen—I forget now which—

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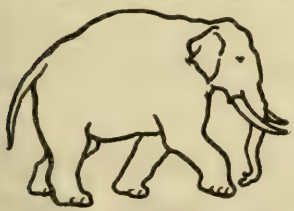
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liked only one piece of music, "La Violetta," by H. Herz. He played him the wretched piece every time, but always with new and charming variations. Many ladies also visited him at this time, mostly those who thought it their duty to see that the council went on all right. Liszt called them "*les matriarches.*"

Liszt was a welcome guest everywhere, in diplomatic circles as well as in the then exclusive salons of the Roman aristocracy. He was specially intimate with the Caetani. The head of that family was then Don Michelangelo, Duke of Sermoneta, the most considerable, the ablest, and the most learned Roman of his time. His son Don Onorato, Prince of Teano, and his charming and beautiful young wife, Donna Ada, had brought a ray of sunshine into the dismal palace. Both father and son revered the master, who was godfather to the little Roffredo,* who now is a great musician, though none of his five brothers or sisters has shown even the slightest inclination in that direction. The old Duke, in spite of his blindness, used to deliver wonderfully interesting lectures on Dante's "Divina Commedia," the Marquis Francesco Nobili Vitalleschi reciting the text by heart. It was these lectures on Dante which stirred Liszt to write his "Dante Symphony," the most magnificent of his compositions. I shall never forget the first performance of this work at the opening of the hall behind the Fontana Trevi, which since has retained the name "Sala Dante." This was the first concert of our orchestral society which had arisen under Liszt's auspices, and, with Ettore Pinelli as conductor, gave us for many years opportunity to hear and enjoy music, old and new.

As I write, old recollections crowd upon me. I remember the Sunday afternoons at the Minghetti's, in the beautiful and charmingly fur-

* The reference is to Roffredo Caetani, who can hardly be called a "great" musician. His symphonic Prelude in A minor, Op. 11, No. 5, was played in Boston at a concert of the Boston Symphony Orchestra, January 28, 1905.—P. H.



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nished salon of our dear Donna Laura Minghetti, who, ever young, witty and amiable, understood how to bring strangers and friends together. At that time she sang delightfully. Tosti was then in his prime, and brought her his first glad young songs. Liszt was much taken with them, had Donna Laura and Tosti sing them over and over again, always delighting in them, and also in the playing of Donna Laura's beautiful and attractive daughter, the Countess Marie Dönhof, now wife of the German ex-Chancellor.

(To be continued.)

Prelude to "The Mastersingers of Nuremberg."

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.*

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself

* The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York, January 4, 1886: Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemlitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Mödlinger, Beckmesser; Sedlmayer, David; Alvary, Walther von Stolzing; Kaschoska, Eva; Reid, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.

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added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The program was as follows:—

PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new) . .	*Wagner*
"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra	*Weissheimer*
Sung by Mr. RÜBSAMEN.	
Concerto in A major (No. 2) for Piano	*Liszt*
Mr. v. BÜLOW.	
"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra	*Weissheimer*

PART II.

"Ritter Toggenburg," Symphony in one movement (five sections)	*Weissheimer*
Chorus, "Trocknet nicht"	*Weissheimer*
Chorus, "Frühlingslied"	*Weissheimer*
The duet sung by Miss LESSIAK and Mr. JOHN.	
Overture to the opera "Tannhäuser"	*Wagner*

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meister-

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singer"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was in bitter opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163–209.

The overture was then played at Vienna (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Prague (February 8, 1863), St. Petersburg (February 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

* See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200–210.

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2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of

* See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

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modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

***

Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the Preislied in the third act."

Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If

we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the Preislied. On the contrary, we may confidently affirm that the Preislied, words and music, existed, at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

***

And it is Tiersot who makes these discriminative remarks on the overture as a whole:—

"Scholastic themes play the dominating parts. This is a curious fact: the forms of ancient music are revived in such a masterly fashion that the more modern elements seem to have assumed a scholastic appearance. Look, for instance, at the themes borrowed from the music of Walther. The composer has introduced several to mark the opposition of the tendencies which form the subject of the drama. In the absorbing neighborhood of classic motives and developments the modern themes lose largely their idealistic character. It is even hard to explain why the composer, when he exposed for the first time the melody of most lyrical nature, presented it at first (at the beginning of the episode in E major) at a pace twice as rapid as that of its real character, and why he overloads this song of pūre line with arabesques, which clasp it so closely that they deprive it of freedom, and give it a kind of dryness that is foreign to its nature and peculiar character.

"In truth the scholastic style reigns here as sovereign. One would think from the overture that Wagner had taken the side of the mastersingers to the injury of Walther. But the work itself has the duty of undeceiving us.

"And is it true that in this overture there are only contrapuntal combinations? By no means: enthusiasm, hidden, but full of ardor, expands under formulas that are voluntarily conventional. The expression of this enthusiasm is truly emotional in two passages of the overture: in the episode that follows the first exposition of the theme of the guild, when the violins sing with dazzling brilliance the long phrase derived from the theme of the masters; then toward the end of

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the piece, when, after three superposed themes are combined, the basses solemnly and powerfully unroll this same theme, while the violins seem to abandon themselves to a joyous, inspired improvisation, leap up as rockets which mount higher and higher, prepare the triumphant explosion of the peroration, which finally will become that of the whole work, when the brilliance and power are redoubled by the addition of shouts from the populace, a veritable and splendid hymn in honor of Art."

***

Theodore Thomas's orchestra played this overture in Boston, December 4, 1871; and Mr. John S. Dwight then undoubtedly spoke for many hearers of that year:—

"Save us from more acquaintance with the Introduction to the 'Méistersinger'! It is hard, harsh, forced, and noisy, ever on the verge of discord (having the ungenial effect of discord, however literally within the rules of counterpoint). It is a kind of music which does not treat you fairly, but bullies you, as it were, by its superior noise of bulk, as physically big men are prone to do who can so easily displace you on the sidewalk. We doubt not there is better music in the 'Meistersinger'; for this could never have won the prize before any guild, whether of 'old fogy' Philistines or fresh young hearts."

This review now seems as amusing as the following passage in a letter written by John Ruskin and published in the spring of 1909. He saw "The Mastersingers of Nuremberg," and was thus moved: "Of all the clumsy, blundering, boggling, baboon-headed stuff I ever saw on a human stage that thing last night beat—as far as the story and acting went—and of all the affected, sapless, soulless, beginningless, endless, topless, bottomless, topsiturviest, tuneless, scrannelpipiest, tongs and boniest doggerel of sounds I ever endured, the deadliness of that eternity of nothing was the deadliest, as far as the sound went. I never was so relieved as far as I can remember in my life by the stopping of any sound, not excepting railroad whistles, as I was by the cessation of the cobbler's bellowing; even the serenader's caricatured twangle was a rest after it." Ruskin, like Herbert Spencer, was not often fortunate in his criticism of music or of performances.

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Beethoven . . . . . Symphony in B-flat major, No. 4

Tschaikowsky . . . Concerto for Pianoforte and Orchestra in B-flat minor, No. 1

Bizet . . . . . Suite "L'Arlésienne," No. 1

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LA FOLIA, Variations Serieuse	Corelli
(a) ROMANCE	Svendsen
(b) MENUETT	Mozart
TRIO	Mendelssohn

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Bass, Mr. FREDERIC MARTIN

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Leland Cossart	Suite for 2 Flutes, 2 Oboes, 2 Clarinets, 2 Horns, 2 Bassoons and Harp. (First time)

SECOND CONCERT. Tuesday Evening, February 8, at 8.15

Mozart . . .	Concertant Quartet for Oboe, Clarinet, Horn, Bassoon and Piano. (First time)
Rhene Baton .	Songs.
Handel . . .	Sonate for Oboe and Piano.
Louis Aubert .	Songs.
Maurice Ravel .	Introduction and Allegro for Harp, with Flute, Clarinet, and Strings Quartet accompaniment. (First time)

THIRD CONCERT. Thursday Evening, March 10, at 8.15

H. Woollett . .	Quintet for Flute, Oboe, Clarinet, Horn, and Bassoon.
Siefert	Sonate for Flute and Piano. (First time)
O. Fried . . .	Adagio and Scherzo for 3 Flutes, 2 Oboes, English Horn, 3 Horns, 2 Bassoons, Contra Bassoon, 2 Harps, and Tympani. (First time)

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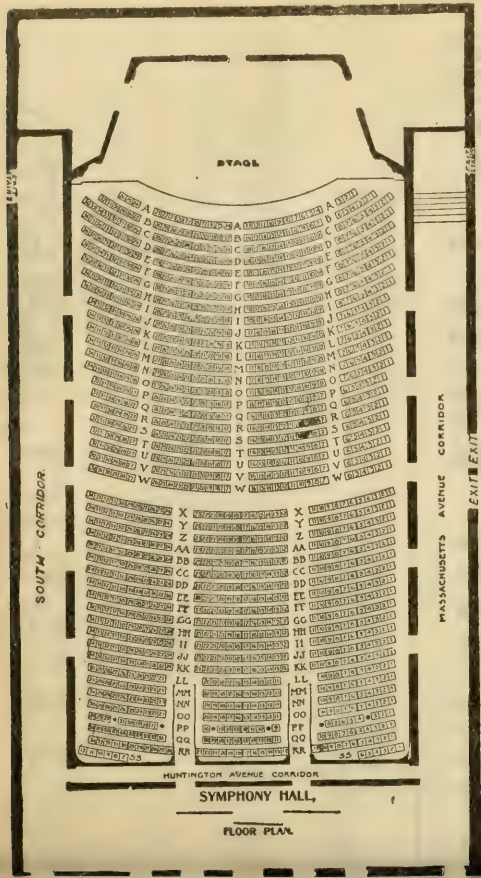
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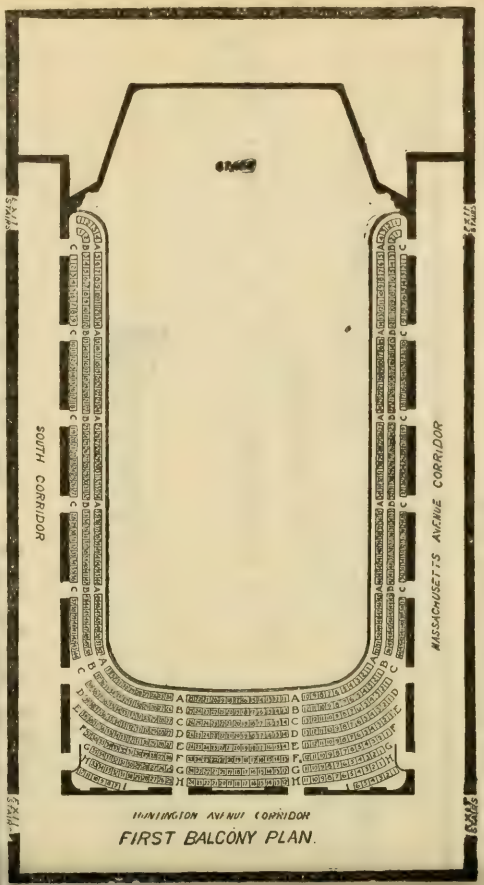
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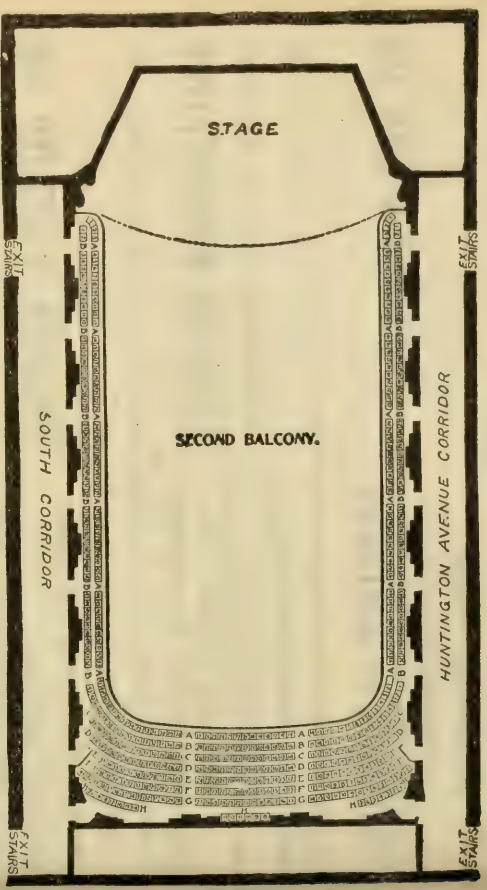


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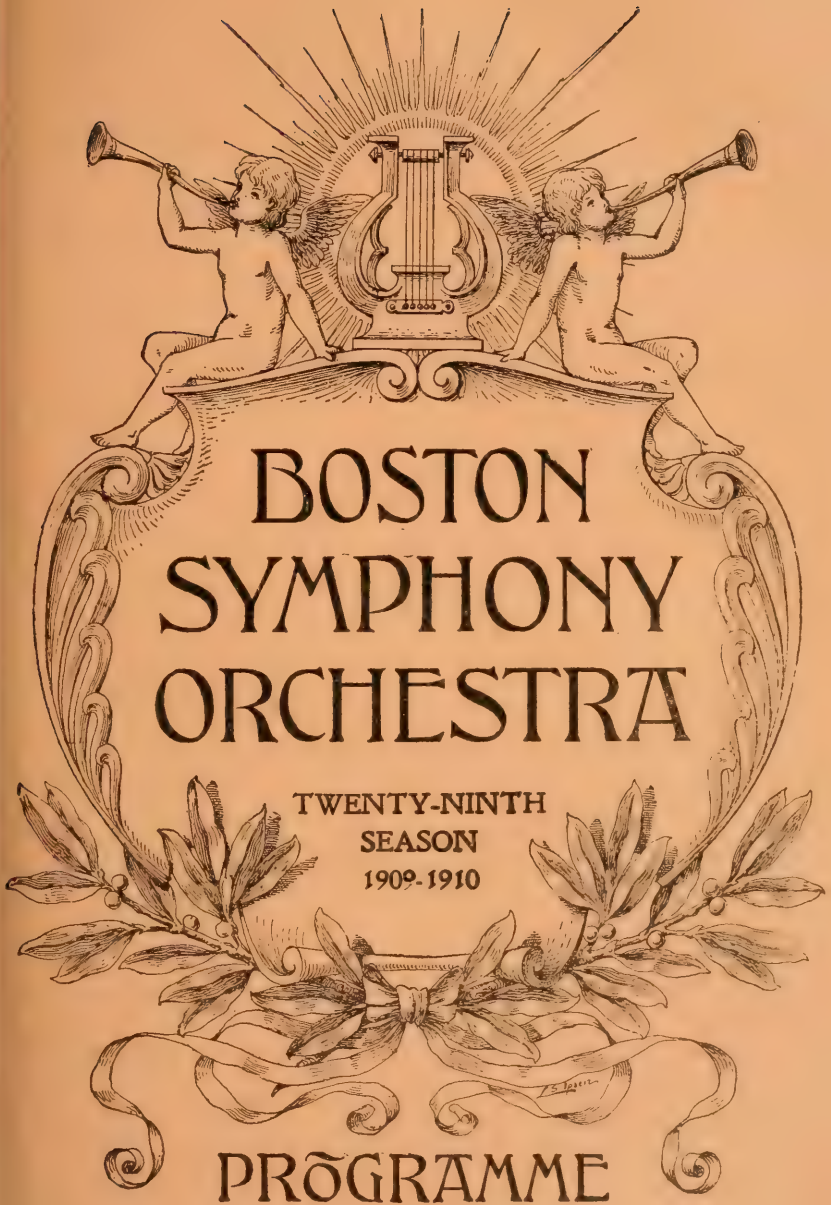
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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



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AT 2.30 O'CLOCK

SATURDAY EVENING, DECEMBER 25

AT 8.00 O'CLOCK

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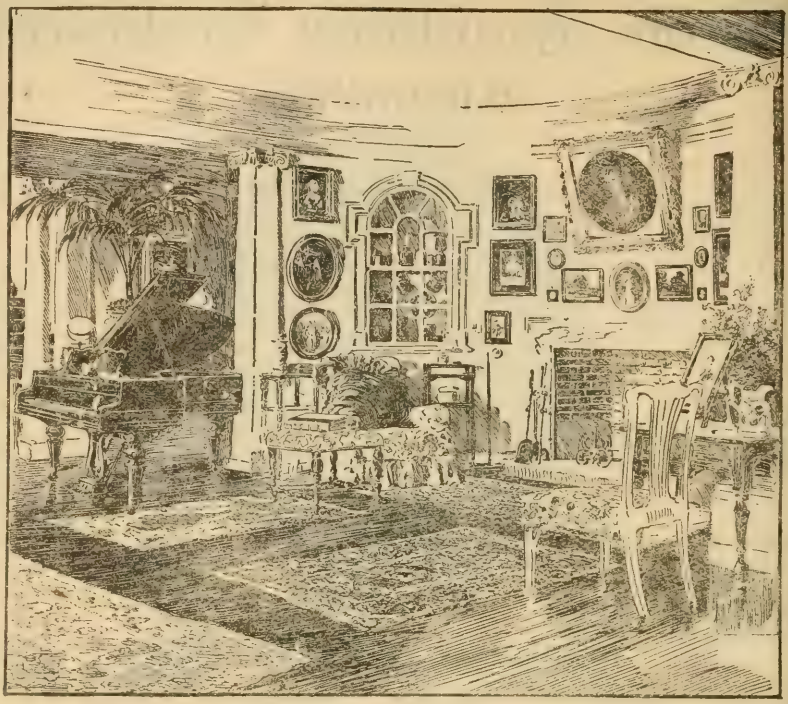
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PROGRAMME

J. S. Bach . . . . Pastorale from the "Christmas Oratorio"

Beethoven . . . . Symphony No. 4, B-flat major, Op. 60

I. Adagio; Allegro vivace.
II. Adagio.
III. Allegro vivace; Trio; Un poco meno allegro.
IV. Finale: Allegro ma non troppo.

Tschaikowsky . Concerto for Pianoforte, No. 1, B-flat minor, Op. 23

I. Andante non troppo e molto maestoso: Allegro con spirito.
II. Andantino semplice: Allegro vivace assai.
III. Allegro con fuoco.

Bizet . . . Suite No. 1, from the Music for Alphonse Daudet's Play, "L'Arlésienne"

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II. Minuetto.
III. Adagietto.
IV. Carillon.

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Symphony (Shepherds' Music) from the Christmas Oratorio.

Johann Sebastian Bach

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

The "Weihnachtsoratorium" was composed at Leipsic in 1734. The text is from Luke ii. 1 and 3–21, Matthew ii. 1–12. It is divided into six sections for the three days of Christmas, New Year's Day, New Year's Sunday, and the festival of the Epiphany. Each division is a complete composition for one of six days, and thus the work was usually performed. "As the Christmas Oratorio was composed for a year when there was no Sunday after Christmas till after New Year's Day, in after times, so long as Bach lived, it could only be completely given in years when this occurred again,—three times, namely, 1739–40, 1744–45, 1745–46."

It is said that the first performance of the complete work after Bach's death was at Breslau in 1844.

The Shepherds' Music is the first number of Part II. The following stands in Bach's own handwriting in the original manuscript:—

Feria 2 Nativitatis Christ.
"Und es waren Hirten in derselben Gegend"
Sinfonia.

Also the original voice parts bear on the wrapper in Bach's handwriting:—

Pars 2 Oratorii
Tempore Nativitatis Christi Feria 2
"Und es waren Hirten in derselben," etc.

à 4 voici, 2 travers, 2 Hautb. d'amour, 2 Hautb. da Caccia, 2 violini, viola e continuo di Joh. Sebast. Bach.

In other words, the introduction was scored for two traverse flutes, two oboi d' amore, two oboi da caccia, first and second violins, viola, organ, and continuo.*

Robert Franz (named Knauth, 1815–92) substituted two clarinets

* "Continuo," or "basso continuo," was a name given to the figured instrumental bass voice, which was introduced in Italy shortly before 1600. From this figured bass the modern accompaniment was gradually developed.—Hugo Riemann.

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and two English horns for the obsolete oboi d' amore * and oboi da caccia, and added parts for two oboes, two bassoons, and two horns.

The introduction is an Andantino con moto in G major, 12-8, and consists in the free contrapuntal development of a single theme in Siciliana † rhythm.

Parts I. and II. of the Christmas Oratorio were performed for the first time in Boston at the fourth Triennial Festival of the Handel and Haydn Society, May 17, 1877 (Miss Thursby, Miss Cary, Messrs. W. J. and J. F. Winch, solo singers, Mr. Zerrahn conductor. Mr. J. S. Dwight wrote: "It had had too few chances of rehearsal, while it is a kind of music in which our singers are not much at home. Then it needed the additional accompaniments by Franz to fill out Bach's intention; these unfortunately arrived only the day after the feast." The Society performed the two parts again on December 23, 1877 (Miss Thursby, Mrs. H. E. Sawyer, Miss Cary, Messrs. W. J. Winch and A. E. Stoddard, solo singers). "The Pastoral Symphony certainly sounded better than before on account of the Franz accompaniments; but it was unfortunately taken too fast, nor was the legato character sufficiently observed in the reeds. The added part of low clarinets (which had to serve for the English horns with which Franz replaces the old oboi da caccia, etc.) made the whole harmony sound warmer and less poverty-stricken." The two parts were performed by the Society on April 8, 1890 (Mme. Nordica, Miss Winant, Messrs. Edward Lloyd and M. W. Whitney, solo singers). The sixth part was sung at a Cecilia concert, April 2, 1883 (Miss E. M. Abbott, Miss Ita Welsh, Dr. S. W. Langmaid, and Mr. A. F. Arnold, solo singers). Selections from the first two parts were

* Oboi d' amore have in recent years been constructed by Mahillon and others. Two were used in Boston on December 3, 1901, when Bach's Mass in B minor was sung by the Cecilia Society.

† The Siciliana, or Siciliano, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells; those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together." It has also been described as a sort of passepied danced to a lively measure of 6-8. A dancing-master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his Musicalisches Lexicon (1732), classed the Siciliana as a canzonetta: "The Sicilian Canzonetten are after the manner of a gigue, 12-8 or 6-8."

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sung at a Cecilia concert, November 19, 1883 (Miss Ita Welsh and Dr. E. C. Bullard, solo singers). Excerpts from the Christmas Oratorio were performed by the Choral Art Society in Trinity Church, December 16, 1904.

The Shepherds' Music was played in Boston at a Thomas concert, December 2, 1871, and at concerts of the Harvard Musical Association, December 19, 1878, January 6, 1881; it has been played in Boston at concerts of the Boston Symphony Orchestra, November 22, 1884, November 26, 1887, December 22, 1894, December 23, 1897, December 23, 1898, December 23, 1905.

Gospel recitations were performed in the mediæval church with a distribution of parts at Christmas, Easter, and Ascension, as well as in Passion Week, but they were not in the service of the Protestant Church at Christmas or Ascension during the first century and a half after the introduction of this reformed faith. Spitta did not find any instance of these recitations in Thuringia till the end of the seventeenth century. "We can hardly suppose them to have had then any recognized connection with the customs of the older church; they must rather be regarded as merely suggested by the ancient and favorite Passion form. This explains why Bach should have given the works in question the title, then so foreign, of oratorio. There was no designation at his service derived from church tradition and custom, so he brorowed the name of the form which seemed to have a comparatively close affinity to that which he had evolved. In this one respect the connection of the oratorios with the liturgy for the three festivals is far less deeply rooted than is that of the Passion music with its corresponding liturgy."

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But in the Protestant churches at Leipsic there were in Bach's time survivals of the old Christmas drama. The manger was in the church; boys represented the angels and proclaimed the Saviour's birth; priests entered as shepherds and approached the manger; others asked the shepherds what they had seen there,—"Pastores, dicite"; the shepherds answered and sang a lullaby at the manger. Mary and Joseph were also impersonated, and Mary asked Joseph to help her rock the cradle. This was one of the customs which the Council wished to abolish in 1702. And in Bach's day there was probably a symbolic ceremony representing the angels' message: boys dressed as angels and divided into four choirs were placed in four parts of the church, and they sang the Christmas hymn, "Quem pastores laudavere," line for line, alternately. Furthermore, there were Christmas plays outside the church, and these plays were performed with the utmost simplicity and freedom.

It was the custom in Christmas plays for the shepherds watching by night to sing a *Cantilena de laude pastorum*. One of these songs began:—

Let us sing the shepherds' glory
Who have been renowned in story,

just as in England there were songs in praise of certain handicrafts. In this song all the shepherds named in the Old Testament were enumerated.

"To be perfectly in sympathy with the instrumental symphony which opens the second part, we shall do well to imbue our minds with the sentiment on which the scene of the shepherds by night was based in the Christmas plays. A combination of opposite factors,—which presented no difficulties to the naïve minds of the people,—of the grace of the Eastern idyl with the severity of the starlit boreal winter's night, gave the fundamental feeling of this symphony."

***

The Bach and Handel fetishists often insist that the two composers were scrupulous in their setting the fitting, the only appropriate music to the text. The assertion only shows the ignorance of these believers in the plenary inspiration of the music of these masters. Handel

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was not only a gloriously reckless borrower, plunderer, thief, but with Olympian indifference he would take love music from one of his operas and put it to religious texts. Rossini has been censured for transferring a famous passage from Don Basilio's "Calumny" aria in "The Barber of Seville" to his "Othello," in which it serves for the entrance of the Moor in the last act, but here at least is the suggestion to the opera-goer of the effects of slander. Bach in this Christmas Oratorio did not hesitate to transfer most of the madrigal pieces from secular occasional music,—as from a "Drama for Music" composed for a queen's birthday in 1733, from a piece composed for a birthday of an heir apparent, from a complimentary cantata for a king, etc. In one of these occasional cantatas Hercules sings: "Wreathing serpents, long since crushed and sore defeated, seek not my spirit to lull and entwine." The accompaniment depicts the twining of the snakes; but in the Christmas Oratorio it goes with the words: "Strengthen me, that I may endeavor to praise worthily thy mercy."

***

The word "oratorio" in the extant sense comes from the musical services held in the Church of the Oratory of St. Philip Neri (1515–95), in Rome, in the latter half of the sixteenth century. These were virtually examples of the older Mystery play, improved and adapted to a religious service. "The Oratory of St. Philip Neri, or Congregation of the Fathers of the Oratory, was a society of simple priests without vows, for plain preaching and popular services, constituted at Rome in 1564 and recognized by the Pope in 1575; so named from the small chapel, or oratory, built over one of the aisles of the Church of St. Jerome, in which the founder and his followers, 'Fathers of the Oratory,' carried

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on their work for six years before 1564. In 1577 the congregation removed to the new church (*Chiesa Nuova*) of the Valicella, in which were conducted the musical services, thence called, in Italian, *oratorio*." John Evelyn wrote in his Diary, November 8, 1644: "This evening I was invited to heare rare musiq at the Chiesa Nova; the black marble pillars within led us to that most precious Oratory of Philippus Nerius their founder, they being of the oratory of Secular priests under no vow." The Oratory was introduced into England in 1847 by Dr. Newman—the Oratorio at Birmingham, the Brompton Oratory.

Early instances of the word "oratorio" in English literature: Chambers's Cyclopædia, 1727–38, under "Opera": "At Rome they have a kind of spiritual opera's, frequent in Lent. . . . The Italian's call them oratorio's." Fielding's "Amelia," iv., viii.: "She had a present of a ticket for the oratorio."

The word was used in the seventeenth century to mean pulpit.

The first oratorio, "Storia Esempio, Misterio," was probably Emilio de' Cavalieri's "Rappresentazione di anima e di corpo" (Oratory of St. Philip Neri, Rome, 1600).

The word "oratorio" was elastic: it was an abbreviation of "rappresentazione per il (or 'nel') oratorio." Neri was associated for a time with Giovanni Animuccia (born about 1500, died 1570 or 1571), who wrote "Laudi spirituali," a species of hymn-like songs of praise for the congregation. They were published in two volumes, 1563, 1570. He also wrote madrigals.

In the early oratorios the text was of a moralizing nature, in which abstract ideas, such as "Pleasure, Time, the World," were personified.

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The text was also taken from the Gospels, New Testament scenes, episodes from the Old Testament; or, later, Christian legends were employed, and even the history of the Church furnished material, as in "Johann Huss," by Löwe (Berlin, 1842). The part of a narrator was the invention of Giacomo Carissimi (born about 1604, died 1674), who also perfected the monodic style, the recitative, and the instrumental accompaniment.

The oratorio was often a dramatic performance acted on the stage. We know from the Autobiography of Carl Ditters, otherwise known as von Dittersdorf, that such representations were given as late as 1767 or 1768. In his description of his oratorio "Isacco" he praises the acting of the singers: "Even the boy who played the Angel was excellent." The stage setting was a grove, and near this grove was the dwelling-house of Abraham. "The costumes imitated exceedingly well ancient designs." Handel in England was not allowed to bring out his early oratorios on the stage as "sacred operas." On the other hand, Rossini's opera, "Moses in Egypt," was not allowed in England unless it were sung as a conventional oratorio.

In modern times we have Saint-Saëns's "Samson and Delilah," which is performed as opera or as oratorio. Liszt's "Legend of St. Elisabeth' has been performed recently in Germany with scenery, costumes, and action.

Mendelssohn's "Elijah" was performed at the Hyperion Theatre, New Haven, Conn., May 8, 1901. The May festival in New Haven was "brought to a thrilling conclusion" by this performance, with "a complete setting of costumes, scenery, and properties." To quote from the passionate advance-circular: "As the curtain rises on the opening scene, Elijah stands with his long beard and historic mantle. . . . The interest is further heightened when the priests of Baal stand, crying to their idols. . . . The very emotional scene between the widow and Elijah is another opportunity for fine dramatic effect. . . . All the features will be faithfully portrayed in this scene." And among the "beautiful scenes" in part second was "the ascension of Elijah in a cloud to heaven." The oratorio was conducted by Emilio Agramonte and staged by Frank Lee Short. The chief singers were Mme. Shannah Cumming, Miss Marguerite Hall, Messrs. William H. Rieger and Erics-

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son F. Bushnell. There was evidently some doubt beforehand as to the propriety of the performance, for there was this reassuring statement: "In order that the determination to present a reverent and dignified performance of this sacred oratorio may be fully understood, and to prevent a careless criticism by any one, that the plan either in its inception or development will be unsuitable to such a work, a committee of gentlemen, distinguished for their attainments in art and literature, have been freely consulted in respect to the musico-dramatic rendition of Mendelssohn's 'Elijah,' and have given the undertaking their full approval."

It may be remembered that an attempt to produce Rossini's "Moses" in Boston as an oratorio on a Sunday night several years ago provoked lively discussion, and the newspapers published violent or jocose letters from persons, who, to quote Charles Reade, have no other waste-pipe for their intellect than such correspondence.

Then there are the "sacred operas" of Rubinstein: "The Tower of Babel" (Düsseldorf, 1872), "Paradise Lost" (Weimar, about 1855), "Moses" (1887, Prague, 1894), "Christus" (Berlin, 1888, performed as an opera at least fourteen times). Rubinstein expressed his opinion about "sacred opera" in a long article that appeared in Joseph Lewinski's "Vor den Coulissen," and was reprinted in the *Signale* of June, 1882. In the course of this article Rubinstein said: "The oratorio is an art form which I have always been disposed to protest against. The best known masterpieces of this form have (not during the study of them, but when hearing them performed) always left me cold, indeed often positively pained me. The stiffness of the musical and still more of the poetical form always seems to me absolutely incongruous with the high dramatic feeling of the subject. To see and hear gentlemen in dress-coats, white cravats, yellow gloves, holding music-books before them, or ladies in modern, often extravagant toilets singing the parts of the grand, imposing figures of the Old and New Testaments has always disturbed me to such a degree that I could never attain to pure enjoyment. Involuntarily I felt and thought how much grander, more impressive, vivid, and true would be all I had experienced in the concert-room if represented on the stage with costumes, decorations,

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and full action." Nearly all of this article may be found in its original form, with translation into English, in "Anton Rubinstein," by Alexander M'Arthur (Edinburgh, 1889), pp. 53–82.

These books and articles may be consulted with profit by the student of oratorio: Bitter's "Beiträge zur Geschichte des Oratoriums" (1872); Wangemann's "Geschichte des Oratoriums" (1880); Brenet's "Les Oratorios de Carissimi" (*Riv. Mus.*, 1897); R. Schwarz's "Das erste deutsche Oratorium" (Jahrb. Peters, 1898); Galli's "Estetica Musicale" (1900); Schering's "Zur Geschichte des italienischen Oratoriums" (Jahrb. Peters, 1903).

Symphony in B-flat major, No. 4, Op. 60, Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The composition of Beethoven's Symphony No. 5, in C minor, was not begun before the performance of the "Eroica," No. 3, and the first public performance of the "Eroica" was at Vienna on April 7, 1805.* Nottebohm found in a sketch-book of Beethoven, dated 1795, notes for a symphony in C minor, and one sketch bears a resemblance to the opening measures of the Scherzo as it is now known to us. But the composition, properly speaking, did not begin until the "Eroica" had been performed. This composition was interrupted by work on the Symphony in B-flat major, No. 4, a symphony of a very different character. There is not a single sketch for the Fourth

* The "Eroica" was performed for the first time at a private concert at Prince Lobkowitz's in December, 1804.

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Symphony in any one of the books of Beethoven that have come down to us. The symphony was probably invented and composed in the summer of 1806.

After the performance of the "Eroica" Beethoven also worked on his opera, "Fidelio." The French army entered Vienna, November 13, 1805; on the 15th Napoleon sent to the Viennese a proclamation dated at Schönbrunn, and on November 20, 1805, "Fidelio" was performed for the first time, before an audience largely composed of French officers. There were three performances, and the opera was withdrawn until March 29, 1806, when it was reduced from three acts to two. The opera was again coldly received; there were two performances; and there was no revival in Vienna until 1814.

Beethoven, disturbed by this disaster, went in 1806 to Hungary to visit his friend, Count Brunsvik, and he visited the Prince Lichnowsky at Castle Grätz, which was near Troppau in Silesia. It has been said that at Martonvásár, visiting the Brunsviks, he found that he loved Therese and that his love was returned.* Some therefore account for the postponement of the Fifth Symphony, begun before the Fourth, "by the fact that in May, 1806, Beethoven became engaged to the Countess Therese. . . . The B-flat symphony has been mentioned as 'the most tenderly classical' of all works of its kind; its keynote is 'happiness'—a contentment which could have come to the master only through such an incident as the one above set forth—his betrothal." I do not see the force of this reasoning.

It is better to say with Thayer that nothing is known about the origin of the Fourth beyond the inscription put by the composer on the manuscript which belongs to the Mendelssohn family: "Sinfonia 4ta 1806. L. v. Bthvn."

This we do know: that, while Beethoven was visiting Prince Lichnowsky at the latter's Castle Grätz, the two called on Franz Count Oppersdorf, who had a castle near Grossglogau. This count, born in 1778, rich and high born, was fond of music, and he had at this castle a well-drilled orchestra, which then played Beethoven's Symphony in D major in the presence of the composer. In June, 1807,

* See "Beethoven's unsterbliche Geliebte nach persönlichen Erinnerungen," by Mariam Tenger (Bonn, 1890), and Prod'homme's "Symphonies de Beethoven" (Paris, 1906). Also see Entr'acte in this program book.

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he commissioned Beethoven to compose a symphony, paid him two hundred florins in advance and one hundred and fifty florins more in 1808. Beethoven accepted the offer, and purposed to give the Symphony in C minor to the count; but he changed his mind, and in November, 1808, the count received, not the symphony, but a letter of apology, in which he said that he had been obliged to sell the symphony which he had composed for him and also another,—these were probably the Fifth and the Sixth,—but that the count would receive soon the one intended for him. The Fifth and Sixth were dedicated respectively to Prince Lobkowitz and Count Rasumowsky. Oppersdorf at last received the Fourth Symphony, dedicated to him, a symphony that was begun before he gave the commission; he received it after it had been performed. He was naturally offended, especially as the Fourth Symphony at first met with little favor. He did not give Beethoven another commission, nor did he meet him again, although Beethoven visited again at the Castle Grätz in 1811. The count died January 21, 1818.

***

The Fourth Symphony was performed for the first time at one of two concerts given in Vienna about the 15th of March, 1807, at Prince Lobkowitz's. The concert was for the benefit of the composer. The *Journal des Luxus und der Moden* published this review early in April of that year:—

"Beethoven gave in the dwelling-house of Prince L. two concerts in which only his own compositions were performed: the first four symphonies, an overture to the tragedy 'Coriolanus,' a pianoforte concerto, and some arias from 'Fidelio.' Wealth of ideas, bold originality, and fulness of strength, the peculiar characteristics of Beethoven's Muse, were here plainly in evidence. Yet many took exception to the neglect of noble simplicity, to the excessive amassing thoughts, which on account of their number are not always sufficiently blended and elaborated, and therefore often produce the effect of uncut diamonds."

Was this "Prince L." Lobkowitz or Lichnowsky? Thayer decided in favor of the former.

The symphony was also played in public at a charity concert at the

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Burg Theatre, Vienna, on November 15, 1807, when it was conducted by the composer. The correspondent of Kotzebue's *Freimüthige* (January 14, 1808) wrote: "Beethoven has composed a new symphony, which has pleased at least his furious admirers, and an overture to Collin's 'Coriolanus,' which has pleased everybody."

Toward the end of 1807 the Concerts of Amateurs, a society composed of nobles and bankers, transferred their private concerts from the Mehlgrube to the great hall of the University, and at one of these concerts Beethoven conducted a third performance of the Fourth Symphony. A correspondent of the *Allgemeine Musikalische Zeitung* wrote that the symphony, which did not give much pleasure at the theatre, here met with the success that it deserved, as it seemed to him. "For the first Allegro, well worked, is beautiful, fiery, and rich in harmonies. The Menuet and Trio have an original, individual character. It were to be wished that in the Adagio the song were not so divided among the instruments; for such division, even in Eberl's* rich and brilliant Symphony in D minor, often injures the effect."

According to Schindler the new symphony made a marked impression on the audience, and its effect was nore decisive than was that of the Symphony in C major eight years before.

The first performance in Boston was probably the one at a co cert of the Musical Fund Society on December 8, 1849.

***

The separate orchestral parts of the Fourth Symphony were published

* Anton Eberl (1766–1807) was a Viennese composer and pianist, who lived four years in St. Petersburg, and made many concert tours. He wrote five operas, symphonies, concertos, and much chamber and pianoforte music.

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in March, 1809,* by the Bureau of Arts and of Industry at Vienna and Budapest. The complete score in octavo, one hundred and ninety-five pages, was published in 1821 with this title: "4e Grande Simphonie en *si bémol majeur* (B dur) composée et dediée à Monsr le Comte d'Oppersdorf par Louis Van Beethoven, Op. 60. Partition. Prix 16 Fr. Bonn et Cologne chez N. Simrock, 2078."

An arrangement for pianoforte by Fr. Stein was published early in 1809.

***

The symphony is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

***

No one has written more acutely, discriminatively, and with more poetic appreciation of the symphonies of Beethoven than Hector Berlioz:—

"Here Beethoven abandons wholly the ode and the elegy,"—a reference to the "Eroica" Symphony,—"to return to the less lofty and sombre but perhaps no less difficult style of the Second Symphony. The character of this score is generally lively, nimble, joyous, or of a heavenly sweetness. If we accept the meditative adagio, which serves as an introduction, the first movement is almost entirely given up to joyfulness. The motive in detached notes, with which the allegro begins, is only a canvas, on which the composer spreads the more real melodies, which thus render the apparently chief idea of the beginning an accessory. This artifice, although it is fertile in curious and interesting results, had already been employed by Mozart and Haydn with equal success. But we find in the second section of this same allegro an idea that is truly new, the first measures of which captivate the attention; this idea, after leading the hearer's mind through mysterious developments, astonishes it by its unexpected ending. It consists of this: after a rather vigorous tutti the first violins pick the first theme to pieces, and form with it a pianissimo dialogue with the second violins, which leads to holds on the chord of

* Thayer says 1808, but see the *Intelligenz-Blatt* of the *Allgemeine Musikalische Zeitung*, April, 1809, Col. 35.

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the dominant seventh in B-natural: each one of these holds is interrupted by two measures of silence, which are filled out only by a light tremolo of kettledrums on B-flat, the enharmonic major third of the fundamental F-sharp. After two apparitions of this nature, the drums are silent to allow the strings to murmur gently other fragments of the theme, and to arrive by a new enharmonic modulation to the chord of the sixth and the fourth of B-flat. The kettledrums then enter on the same note, which is not now a leading note, as it was the first time, but a true tonic, and they continue the tremolo for twenty measures or so. The force of tonality of this B-flat, scarcely perceptible at first, waxes greater and greater as the tremolo is prolonged; then the other instruments, scattering little unfinished bits of phrases in their onward march, lead with the continuous roll of the drums to a general forte in which the perfect chord of B-flat is at last established by the orchestra in its full majesty. This astonishing crescendo is one of the most skilfully contrived things we know of in music: you will hardly find its equal except in that which ends the famous scherzo of the Symphony in C minor. And this latter, in spite of its immense effectiveness, is conceived on a less vast scale, for it sets out from piano to arrive at the final explosion without departing from the principal key, while the one whose march we have just described starts from mezzo-forte, is lost for a moment in a pianissimo beneath which are harmonies with vague and undecided coloring, then reappears with chords of a more determined tonality, and bursts out only at the moment when the cloud that veiled this modulation is completely dissipated. You might compare it to a river whose calm waters suddenly disappear and only leave the subterranean bed to plunge with a roar in a foaming waterfall.

"As for the adagio—it escapes analysis. It is so pure in form, the melodic expression is so angelic and of such irresistible tenderness, that the prodigious art of the workmanship disappears completely. You are seized, from the first measure, by an emotion which at the end becomes overwhelming in its intensity; and it is only in the works of one of these giants of poetry that we can find a point of comparison with this sublime page of the giant of music. Nothing, indeed, more

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resembles the impression produced by this adagio than that which we experience when we read the touching episode of Francesca da Rimini in the 'Divina Commedia,' the recital of which Virgil cannot hear 'without weeping in sobs,' and which, at the last verse, makes Dante 'fall, as falls a dead body.' This movement seems to have been sighed by the archangel Michael, one day, when, overcome by melancholy, he contemplated the worlds from the threshold of the empyrean.

"The scherzo consists almost wholly of phrases in binary rhythm forced to enter into combinations of 3-4 time. This means, frequently used by Beethoven, gives much vigor to the style; the melodic cadences thus become more piquant, more unexpected; and, besides, these syncopated rhythms have in themselves a real charm, although it is hard to explain it. There is pleasure in seeing the time thus pounded into pieces wholly restored at the end of each period, and the meaning of the musical speech, for a while arrested, reach nevertheless a satisfactory conclusion, a complete solution. The melody of the trio, given to wind instruments, is of a delicious freshness; the pace is a little slower than that of the rest of the scherzo, and its simplicity stands out in still greater elegance from the opposition of the little phrases which the violins throw across the wind instruments, like so mnay teasing but charming allurements.

"The finale, gay and lively, returns to ordinary rhythmic forms; it consists of a jingling of sparkling notes, interrupted, however, by some hoarse and savage chords, in which are shown the angry outbursts which we have already had occasion to notice in the composer."

***

Von Weber, in his "Künstlerleben," spoke slightingly of the Fourth Symphony; of the introduction, "full of short detached ideas without relation one to another—three or four notes every quarter hour, which is interesting! Then a muffled drum roll and mysterious viola phrases, all ornamented with a crowd of general pauses and rests: then, after the hearer is resigned by long waiting, the Allegro, a ferocious movement in which especial care is taken that no principal thought is exposed," etc. Von Weber, who put this tirade in the mouth of an organ-blower, conducted this symphony at Prague.

The symphony was performed at Leipsic, December 16, 1810, for

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the benefit of the widows and the orphans of members of the Musical Institute. The critic of the *Allgemeine Musikalische Zeitung* referred to the Introduction as an Allegro and to the Adagio as an Andante, but pronounced the symphony "geistreich," and concluded as follows: "The work is clear, comprehensible and very agreeable and it resembles the first and second symphonies of this master which are highly esteemed and with good reason, rather than the fifth and the sixth." The symphony was played and warmly praised at a Gewandhaus concert in March, 1811.

At Mannheim, where it was produced in the winter of 1811, the symphony was characterized as "Jean Paul in music." At Cassel, where Guhr conducted it in the season of 1815–16, a local critic wrote to the *Allgemeine Musikalische Zeitung:* "It seems to me that the great master, in this as in several of his new works, is extremely bizarre and makes himself unintelligible and even an object of terror to even cultivated dilettanti."

The Philharmonic Society performed the Fourth Symphony, perhaps in one of the first years of the establishment of the society (1817; no exact records were kept until 1821), certainly on March 12, 1821.

The first performance at Paris was probably at a concert of the Conservatory, February 21, 1830. A critic wrote for *Figaro:* "It is not that this work of Beethoven is inferior to the majority of his which we know; on the contrary this beautiful work should, it seems to us, take its place among his most astonishing creations, but, it must be said, the details in which the composer delights nearly all escaped us. The auditory nerves of the audience had been paralyzed by too sustained attention. We must hear this symphony again before risking a fuller analysis." Now the program of this concert included a symphony by Haydn, a chorus from "Euryanthe" tinkered by Castil-Blaze, a scene for orchestra and solo violin by Mazas, Weber's "Hunters' Chorus," a pianforte concerto by Kalkbrenner, and at last the Fourth Symphony. Castil-Blaze after the second performance, April 4, 1830, criticised the symphony with much appreciation, and complained that the finale was played too fast.

The Philharmonic Societv of New York played the symphony for the first time, November 24, 1849.

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Mme. TERESA CARREÑO was born at Caracas, Venezuela, on December 22, 1853, the daughter of a Minister of Finance. A revolution drove the family to New York. At the age of nine she played the pianoforte at a benefit concert in the Academy of Music, New York. Her first appearance in Boston was in Music Hall, January 2, 1863, when she played a nocturne by Döhler, a piece by Gottschalk, Thalberg's "Norma," fantasia, and other pieces. Miss Mathilde Phillipps, the singer, assisted her. The 15th of the same month she played in Chickering Hall pieces by Thalberg, Goria, Mendelssohn, Chopin, Herz, Döhler. She was then described as "a child of nine years with fine head and face full of intelligence, Spanish looking. . . . Her playing would charm even if she were not a child." John S. Dwight then wrote of her: "The child's face beams with intelligence and genius. These speak, too, in her touch, in a certain untaught life that there is in her playing. It is a precious gift. O treat it reverently and tenderly, educate it, save it, and not let the temptation of dazzling success or gain exhaust it ere its prime. . . . There can be no doubt of real talent here; may it only have wise training, and not be early wasted before publics! It is too precious for continual exposure. Such gifts are of God, and ought not to be prostituted for mere gain."

Mme. Carreño's first teachers were her father, Julio Hoheune, and Louis Moreau Gottschalk. She studied in Paris with Georges Matthias, a pupil of Chopin. (Later she studied with Rubinstein.) She played for the first time in Paris at a concert given by Vivier, the extraordinary horn player and still more extraordinary man, on May 14, 1866. Her success was indisputable. Paul Smith described her as "beautiful

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as a Galatea just leaving the chisel of a new Pygmalion." From 1866 to 1872 she played in France, England, Spain, the Netherlands, Germany. About 1872, as a member of Mapleson's Company, she impersonated the Queen of Navarre in "The Huguenots" in England.

Her first appearance in Boston after these adventures was with a company including Mme. Carlotta Patti, Miss Cary, Mario, Ronconi, and Émile Sauret, the violinist, whom she married in the early summer of 1873. Since then she has been many years before the public as a pianoforte virtuoso, but in March, 1876, she appeared in Boston as Zerlina in "Don Giovanni." (The other chief singers were Mmes. Titiens and Beaumont and Messrs. Orlandini, Barili, and Brignoli.) She made her reappearance in Europe as a pianist in 1889.

She not only sang for a time in opera, but in Venezuela she directed opera, and for three weeks she conducted the performances. It may here be stated that she composed the music of the National Hymn of Venezuela.

Mme. Carreño and Mr. Sauret were divorced. She married the baritone, Giovanni Tagliapietra. In 1892 she became the wife of Eugen d'Albert, the pianist and composer. They were divorced in 1895. She is now the wife of Arthur Tagliapietra.

Mme. Carreño has played at concerts of the Boston Symphony Orchestra in Boston:—

Chopin's Concerto in E minor, No. 1, October 29, 1887.

Rubinstein's Concerto in D minor, No. 4, February 20, 1897.

MacDowell's Concerto in D minor, No. 2, March 18, 1899; January 4, 1908.

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Her latest pianoforte recitals in Boston were March 13, 20, 1897; March 17, 30, April 25, 1899; January 17, 19, 1901; March 18, 1908; November 27, 1909.

Concerto for Pianoforte, No. 1, in B-flat minor, Op. 23.

Peter Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7,* 1840; died at St. Petersburg, November 6, 1893.)

The very first performance of this concerto in public was at Boston in Music Hall, October 25, 1875, when Hans von Bülow was the pianist.

In 1874 Tschaikowsky was a teacher of theory at the Moscow Conservatory. (He began his duties at that institution in 1866 at a salary of thirty dollars a month.) On December 13, 1874, he wrote to his brother Anatol: "I am wholly absorbed in the composition of a pianoforte concerto, and I am very anxious that Rubinstein (Nicholas) should play it in his concert. I make slow progress with the work, and without real success; but I stick fast to my principles, and cudgel my brain to subtilize pianoforte passages: as a result I am somewhat nervous, so that I should much like to make a trip to Kieff for the purpose of diversion."

The orchestration of the concerto was finished on February 21, 1875, but before that date he played the work to Nicholas Rubinstein. The episode is one of the most singular in the history of this strangely sensitive composer. He described it in a letter written to Nadeshda Filaretowna von Meck, the rich widow who admired Tschaikowsky's music so warmly that in 1877 she determined to give him a sum of six thousand roubles annually, that he might compose without cark or care. They never met. Never did either one hear the voice of the other; but they exchanged letters frequently, and to her Tschaikowsky unbared his perturbed soul. This letter is dated San Remo, February 2,

* Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's Life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

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1878. It has at last been published in Modest Tschaikowsky's Life of his famous brother.

"In December, 1874, I had written a pianoforte concerto. As I am not a pianist, I thought it necessary to ask a virtuoso what was technically unplayable in the work, thankless, or ineffective. I need the advice of a severe critic who at the same time was friendly disposed toward me. Without going too much into detail, I must frankly say that an interior voice protested against the choice of Nicholas Rubinstein as a judge over the mechanical side of my work. But he was the best pianist in Moscow, and also a most excellent musician; I was told that he would take it ill from me if he should learn that I had passed him by and shown the concerto to another; so I determined to ask him to hear it and criticise the pianoforte part.

"On Christmas Eve, 1874, we were all invited to Albrecht's, and Nicholas asked me, before we should go there, to play the concerto in a class-room of the Conservatory. We agreed to it. I took my manuscript, and Nicholas and Hubert came. Hubert is a mighty good and shrewd fellow, but he is not a bit independent; he is garrulous and verbose; he must always make a long preface to 'yes' or 'no'; he is not capable of expressing an opinion in decisive, unmistakable form; and he is always on the side of the stronger, whoever he may chance to be. I must add that this does not come from cowardice, but only from natural unstableness.

"I played through the first movement. Not a criticism, not a word. You know how foolish you feel, if you invite one to partake of a meal provided by your own hands, and the friend eats and —is silent! 'At least say something, scold me good-naturedly, but for God's sake speak, only speak, whatever you may say!' Rubinstein said nothing. He was preparing his thunder-storm; and Hubert was waiting to see how things would go before he should jump to one side or the other. The matter was right here: I did not need any judgment on the artistic form of my work; there was question only about mechanical details. This silence of Rubinstein said much. It said to me at once: 'Dear friend, how can I talk about details when I dislike your composition as a whole?' But I kept my temper and played the concerto through. Again silence.

"'Well?' I said, and stood up. Then burst forth from Rubinstein's mouth a mighty torrent of words. He spoke quietly at first; then he waxed hot, and at last he resembled Zeus hurling thunderbolts. It

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appeared that my concerto was utterly worthless, absolutely unplayable; passages were so commonplace and awkward that they could not be improved; the piece as a whole was bad, trivial, vulgar. I had stolen this from that one and that from this one; so only two or three pages were good for anything, while the others should be wiped out or radically rewritten. 'For instance, that! What is it, anyhow?' (And then he caricatured the passage on the pianoforte.) 'And this? Is it possible?' and so on, and so on. I cannot reproduce for you the main thing, the tones in which he said all this. An impartial bystander would necessarily have believed that I was a stupid, ignorant, conceited note-scratcher, who was so impudent as to show his scribble to a celebrated man.

"Hubert was staggered by my silence, and he probably wondered how a man who had already written so many works and was a teacher of composition at the Moscow Conservatory could keep still during such a moral lecture or refrain from contradiction,—a moral lecture that no one should have delivered to a student without first examining carefully his work. And then Hubert began to annotate Rubinstein; that is, he incorporated Rubinstein's opinions, but sought to clothe in milder words what Nicholas had harshly said. I was not only astonished by this behavior: I felt myself wronged and offended. I needed friendly advice and criticism, and I shall always need it; but here was not a trace of friendliness. It was the cursing, the blowing up, that sorely wounded me. I left the room silently and went upstairs. I was so excited and angry that I could not speak. Rubinstein soon came up, and called me into a remote room, for he noticed that I was heavily

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cast-down. There he repeated that my concerto was impossible, pointed out many passages which needed thorough revision, and added that he would play the concerto in public if these changes were ready at a certain time. 'I shall not change a single note,' I answered, 'and I shall publish the concerto exactly as it now is.' And this, indeed, I did."

Tschaikowsky erased the name of Nicholas Rubinstein from the score, and inserted in the dedication the name of Hans von Bülow, whom he had not yet seen; but Klindworth had told him of von Bülow's interest in his works and his efforts to make them known in Germany. Von Bülow acknowledged the compliment, and in a warm letter of thanks praised the concerto, which he called the "fullest" work by Tschaikowsky yet known to him: "The ideas are so original, so noble, so powerful; the details are so interesting, and though there are many of them they do not impair the clearness and the unity of the work. The form is so mature, ripe, distinguished for style, for intention and labor are everywhere concealed. I should weary you if I were to enumerate all the characteristics of your work, characteristics which compel me to congratulate equally the composer as well as all those who shall enjoy actively or passively (respectively) the work."

For a long time Tschaikowsky was sore in heart, wounded by his friend. In 1878 Nicholas had the manliness to confess his error; and as a proof of his good will he studied the concerto and played it often and brilliantly in Russia and beyond the boundaries, as at the Paris Exhibition of 1878.

Other works of 1874–75 by Tschaikowsky were Symphony No. 3; "Sérénade Mélancolique," Op. 26, for violin and orchestra; six piano pieces, Op. 19; six songs, Op. 25; six songs, Op. 27; six songs, Op. 28.

The first performance of this concerto, as I have said, was at Boston, Mass., in Music Hall, October 25, 1875. Von Bülow was the pianist, and the concert was the fifth of his series. B. J. Lang was the conductor. The program was as follows:—

PART I.

Overture, "Jessonda" . . . . . *Spohr*

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Grand Concerto (Op. 23) in B-flat (*sic*) . . . . . *Tschaikowski*

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PART II.

Sonata quasi Fantasia (Moonlight Sonata) . . . . . *Beethoven*
HANS VON BÜLOW.

Overture, "Prometheus" . . . . . *Beethoven*
ORCHESTRA.

Grand Fantaisie (Op. 15) in C major . . . . . *Schubert*
(Arranged for piano and orchestra by LISZT.)
HANS VON BÜLOW.

Wedding March . . . . . *Mendelssohn*
ORCHESTRA.

The program contained this astonishing announcement:—

"The above grand composition of Tschaikowsky, the most eminent Russian *maestro* of the present day, completed last April and dedicated by its author to Hans von *Bülow*, has NEVER BEEN PERFORMED, the composer himself never having enjoyed an audition of his masterpiece. To Boston is reserved the honor of its initial representation and the opportunity to impress the first verdict on a work of surpassing musical interest."

Von Bülow sent Tschaikowsky a telegram announcing the brilliant success of his work. Of course, this news gratified the composer; but just then he happened to be very short of money, and it was not without some compunction that he spent it all in answering the message.

The concerto was played again at the matinée, October 30. The orchestra during the engagement was small; there were only four first violins. The concerto was well received, and one critic discovered that the first movement was not in "the classical concerto spirit."

The concerto has been played at these concerts by Mr. Lang (1885), Mme. Hopekirk (1891), Mr. Sieveking (1896), Mr. Joseffy (1898), Mr. Slivinski (1901), Mr. Randolph (1902), Mr. Bauer (1903), Mme. Samaroff (February 9, 1907), Mr. Gabrilowitsch (November 28, 1908).

Von Bülow was an admirer of Tschaikowsky before as well as after he played the concerto in Boston. In a letter dated Milan, May 21, 22, 1874, he spoke warmly of a string quartet, two symphonies, some piano pieces, and above all of an "uncommonly interesting" overture, "Romeo and Juliet," which was "conspicuous for originality and wealth of melody." He hoped that Tschaikowsky's versatility would prevent



him from sharing the fate of Glinka,—neglect in foreign lands. Four years later von Bülow wrote from London to the *Signale*, and after some words about the reception by the London audience of a set of variations for piano by Tschaikowsky (Op. 19, No. 6) he hailed the composer as a "true tone-poet, *sit venia verbo*." He spoke of the composer's wretched health, and then said: "His new string quartet in E-flat minor, his second symphony, his fantaisie, 'Francesca da Rimini,' have enchanted my somewhat used-up ears by their freshness, power, depth, originality." Nor was Von Bülow ever weary of playing this same concerto. He as well as Liszt was deeply interested in the younger Russians, and, as conductor of the Meiningen orchestra, this "Achilles of propagandists" gave Russian concerts in Germany with the hope of breaking down a contumacy that still flourishes in certain parts of Germany (see Lizst's letter to the Countess Mercy-Argenteau, January 20, 1885).

Nor was ingratitude a characteristic of Tschaikowsky, who was one of the most lovable of men. In an account of his visit to Hamburg in 1888 he speaks of von Bülow: "He had in time past done me invaluable service, and I considered myself forever in his debt."

The first performance of the concerto in Russia was by Kross at a concert of the Russian Musical Society, St. Petersburg, November 1, 1875. The first performance in Moscow was November 21, 1875, when Serg Tanéïeff,* the favorite pupil of Nicholas Rubinstein and Tschaikowsky, was the pianist.

Modest Tschaikowsky says nothing about the first performance in Boston, but he quotes from a letter written by his brother to Rimsky Korsakoff and dated Moscow, November 12, 1875, in which Peter mentions the receipt a few days before of a lot of clippings from American newspapers sent by von Bülow. "The Americans think," wrote Peter, "that the first movement of my concerto 'suffers in consequence of the absence of a central idea,' . . . and in the Finale this reviewer has found 'syncopation in trills, spasmodic pauses in the theme, and disturbing octave-passages!' Think what healthy appetites these Americans must have: each time Bülow was obliged to repeat the whole Finale of my concerto! Nothing like this happens in our country!"

Modest tells us that the chief theme of the first allegro is a tune that his brother heard sung by a blind beggar at Kamenka,† and that the

* Tanéïeff's Symphony in C, No. 1, and overture to "The Oresteia" have been played in Boston by the Boston Symphony Orchestra.

† Tschaikowsky wrote from Brailow to Mrs. von Meck (May 21, 1879): "I have just been in the abbey church. A crowd had gathered in the church as well as in the courtyard. I heard the 'lyre-song' of the blind; it is so called on account of the accompanying instrument, the lyre, which, by the way, has nothing in common with the classic instrument. It is remarkable that in Little Russia all blind singers sing the same tune with the same refrain. I used a portion of this refrain in the first movement of my pianoforte concerto. Tschaikowsky gives the tune in notation. The lyre of Little Russia is an instrument of three strings, and is not unlike the instrument known formerly in Iraly as the *lyra tedesca* or *lyra rustica*."

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irresistibly gay tune introduced in the lively episode of the second movement is that of a French song, "Il faut s'amuser, danser, et rire," "which brother Anatol and I in the early seventies used continually to troll, and hum, and whistle in memory of a bewitching singer." This last tune bears a grotesque resemblance in notation, rhythm, and general character to that of "The Irish Christening at Tipperary,"* by Dan Maguinnis, once a favorite comedian at the Boston Theatre.

The first movement begins with a long introduction, Andante non troppo e molto maestoso, 3-4, which is based and developed on its own peculiar theme. After a short prelude in B-flat minor by full orchestra there is modulation to D-flat major. The stately theme is sung by first violins and 'cellos in octaves; wood-wind and horns furnish a background, and full chords are swept by the pianist. The pianoforte repeats and varies the theme, which leads to a cadenza; and after a series of imitations between pianoforte and orchestra the great theme is proclaimed by all the violins, violas, and 'cellos in double octaves. There is a short coda. Harmonies in the brass lead to the key of B-flat minor and the main body of the first movement, Allegro con spirito, 4-4. The chief theme is the beggar tune above mentioned, a tune in nervous rhythm, given out by the pianoforte. The rhythmic movement in the course of the dialogue between solo instrument and orchestra is hurried into sixteenths. Then follows an episode with the second theme, an expressive melody announced by wood-wind and horns. A subsidiary and sensuous theme in A-flat major is whispered by the muted strings. The second theme is developed and led to a mighty conclusion in C minor. The sensuous theme reappears, is developed at length, and there is a return to the beggar melody. In the free fantasia the second theme is worked out at length to a powerful climax. The pianoforte attacks a formidable cadenza on figures from this theme. The sen-

* The air is first heard with the words:—

'Twas down in that place Tipperary,
Where they're so airy and so contrary,
They cut up the devil's figary,
When they christened my beautiful boy.
In the corner the piper sat winkin'
And a-blinkin' and a-thinkin',
And a noggin of punch he was drinkin'
And wishing the parents great joy.

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suous, caressing melody reappears near the end, and swells to fortissimo.

The second movement, Andantino semplice, D-flat major, 6-8, is a combination of slow movement and scherzo. The first theme is a lullaby, sung by the flute and repeated by the pianoforte. The second theme, chiefly in D major, is of a curious pastoral nature, and is given out by oboe, clarinets, bassoons. The first theme returns in the 'cellos. The second part of the movement is of scherzo character. Violas and 'cellos play the French "chanson." After a cadenza of the pianoforte the lullaby melody returns in D-flat major and is developed.

The Finale: Allegro con fuoco, B-flat minor, 3-4, is a rondo on three themes. After four measures of orchestral introduction the pianoforte announces the chief melody, a wild and characteristic Slav dance. The second theme is also exceedingly characteristic. After the exposition by the orchestra it is developed for a short time, and suddenly the third theme (violins) enters. After development according to the rules of the rondo, the tempo is changed to allegro vivo, and a coda on the first theme brings the end.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, and strings.

ENTR'ACTE.

THERESE BRUNSVIK AND BEETHOVEN.*

BY PHILIP HALE.

Mme. La Mara (Marie Lepsius) wrote an essay "Gräfin Therese Brunsvik, Beethovens unsterbliche Geliebte," which was published in *Die neue Rundschau* of January, 1908, and later in book form. In this essay she expressed the belief that the countess was the "well beloved" of Beethoven, the woman to whom the famous letters were addressed. Before the investigations of A. W. Thayer the mysterious woman was identified as Giulietta Guicciardi, and Dr. Alfred Kalischer, the editor of Beethoven's letters, pooh-poohed Thayer's theory, and insisted that Giulietta was the "well beloved."

Mr. F. de Gerando, who is, it appears, the great-grand-nephew of

*The greater part of this article was published in the *New Music Review* (New York) in the numbers for July and September, 1909.

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Therese and the possessor of all the papers bequeathed by her to his father, prepared an answer to Mme. La Mara, admitting cheerfully that her article was learned and written in good faith, and his answer was published in the *Mercure de France* of May 1, 1909.

When Mme. La Mara's article was reviewed by Mr. de Wyzewa in the *Revue des Deux Mondes*, the *Temps* asked one of its contributors to consult the mother of Mr. de Gerando as to her opinion. She combated the theory of Mme. La Mara. The de Gerando family was then accused of "not wishing" to admit that there had been a love passage of any sort between the countess and Beethoven, and the reproach of "the aristocratic pride of the Brunsviks" nettled Mr. de Gerando.

He reviewed the proofs brought forward by Thayer and Mme. La Mara, and found them insufficient.

1. The three letters unsigned and without address that were found among Beethoven's papers prove nothing. "Schindler recognized them as addressed to Giuletta. There is no reason why he should be disbelieved."

2. There is the portrait of a woman in the museum at Bonn, the portrait signed "T. B.," and dedicated to "the excellent friend, the best of men." "I have compared it with the portraits of Therese in my possession. There is no resemblance."

3. There is the kiss that Beethoven sent to Therese through her brother. Mr. de Gerando does not think that a kiss, especially when it is written, proves anything. Beethoven was old and Therese was young when they were friends. The great difference in age authorized this familiarity. Furthermore, if they were betrothed, why did not Beethoven, sending the kiss, assure her of his love and fidelity?

4. There is the fact that Therese died unmarried, and, refusing an offer, said that a former passion had consumed her heart. Mr. de Gerando, going through the letters of Therese in which there is only one slight, insignificant allusion to Beethoven, found a thick portfolio, inscribed "The Journal of My Heart: No Romance," which contained many letters, notes, messages written at all hours, and addressed to a man, whose Christian name was Louis. Mr. de Gerando, who has been unable to learn the family name of this man, thought at first, and naturally, that Beethoven was the one, but this Louis, with whom Therese was passionately in love, to whom she was betrothed, without the knowledge of others, was a young man of noble family, much younger than Therese, and had been educated at the Theresianum, in Vienna, a school frequented by young noblemen. "Van Beethoven was older than the Countess Brunsvik. He was not noble by birth. He never attended the Theresianum." The letters reveal a strange and violent passion. They are at times cold and philosophical. When Therese signed them with her name, they were true love letters. When she signed them with the Greek word "Diotima," the name of a priestess of beauty and love mentioned by Plato, they were metaphysical speculations, long-winded discussions on the end of life and the nature of love. "I do not think that Beethoven would have been contented with this correspondence of encyclopædists." There were a few letters from Louis, one of them sealed with a coat of arms, and thus there is hope of identification.

One might answer that Therese perhaps loved twice; that there were two Louis in the field. Mr. de Gerando does not find this probable.



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Therese was cerebral in her passion. She knew passion, but her intellectual side revolted at it, and, when her brain controlled her, she could write phrases like this: "To think that I could have lowered myself even to the point of marrying him!" (But one might reply, the countess might well have said this with reference to Beethoven, who was beneath her in station.) She rained contempt, on the man who had awakened in her the love that she detested, and when she had driven him from her mind, she wrote exultantly: "Free! Free! Free!" Mr. de Gerando argues from this that she would not a second time have given up her independence, but nothing that a woman like Therese would have done should surprise even a great-grand-nephew.

Mr. de Gerando does not understand how any love affair between Therese and Beethoven could have escaped the curious gossips in society, eager for news and scandal. "The adventure of Therese de Brunsvik with Louis appears to me to be a sufficient reason to judge the theory of Thayer inane. At the same time it explains to us the genesis of this theory. It is now certain, as far as I am concerned, that some resemblance of the affair between the Countess of Brunsvik and Louis had come down to Thayer. The similarity of the names, the letter in which the kiss was sent, and other and more vague indices, led the American biographer to turn the noble Hungarian dame into the 'well-beloved' of Beethoven."

Such was, in substance, the article of Mr. de Gerando. It is fair to ask him how the love affair between Therese and the mysterious Louis, young, noble, etc., escaped the curious gossips, escaped them so completely that even the great-grand-nephew of Therese is unable to find out the family name of her lover.

Mr. Jean Chantavoine was not convinced by Mr. de Gerando's arguments, and he wrote a reply which was published in the *Bulletin Français de la Société Internationale de Musique* of June, 1909. He made these points:—

1. Mr. de Gerando overestimates Schindler's testimony. In conversation in 1823, Beethoven had confided to Schindler his old passion for the Countess of Gallenberg (born Giulietta Guicciardi). This was apropos of an affair in which Gallenberg had taken part, to the injury of Beethoven. In this talk Beethoven did not make the slightest allusion to the letters to the "immortal well beloved" which were found in his drawer the day after his death. The connection established by Schindler between this talk in 1823 and the letters to the "immortal well beloved" is wholly arbitrary.

2. Mr. de Gerando did not give the date of the correspondence between the Countess Brunsvik and the former student at the Theresianum, but he wrote: "On one of these letters of Louis — there are

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only a few of them—I found an armorial seal. The Gotha Almanac from 1816 to 1819 will permit us to identify the mysterious betrothed of Therese Brunsvik." We have a right to infer, then, that this correspondence took place between 1816 and 1819. Now Beethoven's love affair with Therese took place between 1806 and 1809, and it would not be impossible for a woman as romantic, as *schwärmerisch* as Therese to love twice, with ten years between.

In her memoirs, published by Mme. La Mara, Therese Brunsvik states that about 1814 she was the object of the attentions of a certain baron C. P., who asked for her hand. She made him wait two years for an answer, and then wrote: "I have remained cold. A former passion devoured my heart." "If the correspondence alluded to by Mr. de Gerando was from 1816 to 1819, as he himself indicates, it is not possible that the mysterious Louis was the object of her passion before 1814."

Therese Brunsvik states a little later that the Baron C. P. made a final attempt in 1819. Suppose, then, that she was mistaken in saying on the preceding page that this romance began in 1814, and that the date should be 1817 to 1819. The baron's courtship would then not be prior to the correspondence with Louis, it would be contemporaneous. The words "former passion" and the construction of the phrase are not applicable to the hero of the correspondence. If Therese had been thinking of him, she would have written "*Another* passion devoured my heart," not "a former passion had devoured my heart," at least she would not have used the latter tense.

If, then, the correspondence on which Mr. de Gerando bases his theory was dated from 1816 to 1819, the phrase in Therese's memoirs, "a former passion," indicates strongly some other man than the student at the Theresianum.

"It is," says Mr. Chantavoine, "to this 'former passion' and to this other friend that one is more than ever tempted to apply the bitter remark of the Countess Brunsvik at the end of her Memoirs: 'Deaf ears and deaf hearts have shaped for me the whole and long conduct of life.' The term 'deaf ears,' it will be easily admitted, gives at least a strong presumption in favor of Beethoven."

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It may here be remarked that the late Dr. Alfred Kalischer was bitter in his wish to refute the theory of Thayer, Mariam Tenger, and Mme. La Mara. See not only his pamphlet "Die unsterbliche Geliebte Beethovens" (Dresden, 1891), but his notes to certain letters by Beethoven, as the note on pages 49–51 in Volume I. of his "Beethoven's Letters," translated by J. S. Shedlock (London, 1909).

***

The *Pall Mall Gazette* published this year the following note with reference to the affair:—

"The loves of geniuses have always been the subject of much curiosity, but in the case of Beethoven this has been till now successfully repelled. At the death of the great composer there were found among his papers three letters in his own handwriting, now in the Royal Library at Berlin, addressed to a lady whom he calls his angel, his adored, and other names which leave no doubt as to the nature of the attachment between them. But there is no hint of the personal name of the being on whom these endearing epithets were showered, and her identity has much exercised the ingenuity of the critics. According to Herr Kalischer, whose edition is being Englished, as already noted, she was the Countess Guicciardi, who was a pupil of Beethoven's in Vienna, and who afterwards married Count Gallenberg, who was connected with the Grand Theatre at Naples. Herr Thayer, however, who published an early biography of Beethoven, was of opinion that the 'immortal beloved' was the Countess Theresa Brunswick, also one of Beethoven's pupils, and his French biographers, M. Jean Chantavoine and M. Romain Rolland, have adopted Thayer's opinion. The 'Beethoven's unsterbliche Geliebte' of Mme. La Mara, just published in Berlin, goes far to show that Thayer's theory was correct, and that the allusions to places and incidents in the famous three letters can only be accounted for by supposing that they were really addressed to Theresa. The lady in question was really a descendant of Henry the Lion, who held the Duchy of Brunswick in the time of Frederick Barbarossa, her family having emigrated at an early date to Hungary, where her father held a small post under the government. Her two sisters, who were beautiful, both made marriages which turned out badly, but Theresa herself refused all offers of matrimony, and died a spinster at an advanced age. Her latest biographer rather unkindly suggests that this was because she had a slight spinal curvature and a



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plain face, but she at any rate had sufficient charms to attract and retain the attention of the master, the jealous care with which he preserved the letters that he addressed to her showing that it was no transient passion that possessed him. But why did she send back his letters, or how did they again come into his keeping? This is a mystery which Mme. La Mara does not clear up."

***

The *Pall Mall Gazette* of November 1, 1893, thus reviewed Mariam Tenger's book:—

"That Beethoven was a very great musician is a fact which none of us would be prepared to deny; that he was the strangest and most eccentric of creatures is a second fact about him over which all his contemporaries appear to be agreed; that he was once very much in love, and addressed a series of incoherent raptures to a lady whom he called his 'Unsterbliche Geliebte,' is a third amiable fact about his existence of which we have all been long aware.

"But who was the lady? Was she, as we have often been taught, the person of whom Mr. Eric Mackay sang in impassioned verse—the faithless creature whose faith was never proved,

Who would not change her name for his—Guicciardi for Beethoven?

Frau Mariam Tenger knows better; and in an amusing little narrative of personal recollections she sets forth her evidence to show that the 'Immortal Beloved' was the Countess Theresa Brunswick. And she has excellent authority. The Countess Theresa told her so.

"Frau Tenger takes the preliminary step of publishing the letter, or rather letters, which were found among Beethoven's papers after his death, and they certainly do not exactly lead one into extravagant ideas on the subject of Beethoven's literary merit. This is the kind of thing which gets repeated from page to page: 'Thy love has made me at once the happiest and unhappiest of men—in these years I should need a monotonous evenness of life—can this be under our circumstances?—Angel, I have just found that the post goes out every day—and I must therefore stop that thou mayest get the letter directly—

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love me—to-day—yesterday.' Further than that sublime point it would be sinful to stray.

"Well, come to the point briefly, the Countess Theresa of Brunswick, in a couple of tearful interviews with Frau Tenger, confessed that she was the object of this inconsequent outburst. The evidence seems clear; the telling of it on the first occasion reduced the Countess to a condition of utter prostration, and the Countess was positive about her facts. Yet, despite the pathetic nature of these revelations, it is difficult to read them without smiles. We are abundantly informed of the beautiful nature possessed by the Countess, of her charity, her tenderness, her heroic self-denial, her perfect truthfulness, her wide-reaching sympathies. And yet—to read is to smile.

"The little scenes which form the carefully prepared plot of Frau Tenger's case have all a melodramatic fitness, and are full of what our grandfathers would have called sensibility. A casual visitor finds Beethoven with the Countess's portrait in his hands, and shedding over it, betwixt spasmodic kisses, rivers of tears. There is a gorgeously tragic scene, describing how Beethoven slapped the hand of his young pupil and incontinently dashed from the house hatless and coatless; and, further, how the Countess, to the unspeakable horror of all the right-minded domestics of the establishment, flew out of doors similarly attired, with the great man's coat and hat. It is a story which has apparently the profoundest spiritual significance, and from that terrible day the tragic fates of Beethoven and the Countess were sealed.

"But perhaps the most touching portion of this delightful book is to

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be found in those two interviews with Frau Tenger of which we have spoken. The friends had not met for some ten years; Beethoven had been dead more than ten years; his reputation and fame were vastly different matters from what they had been; and so—and so—between a sigh and a tear, in a dreamy and meditative voice, the Countess dropped some fatal words about "her dearest one's grave." In a moment Frau Tenger was all tears and all inquiries. Like summer tempest came the storm of reminiscence, the Countess fainted, and Frau Tenger retreated triumphant.

"The Countess lay under no ridiculous hesitation for her own part. If she had determined to plunge, she could not have done it more thoroughly and with calmer assurance. In her scheme of love — which we would not venture to contradict—there may have been other minor stars, but she could afford to smile them away out of her superior sky. Her treatment of Guicciardi, the faithless one of Mr. Mackay's immortal poem, is perhaps the most impressive passage of the book; for how should we accuse the Countess Theresa of spite?"

SUITE NO. 1, FROM "L'ARLÉSIENNE" . . . . . GEORGES* BIZET

(Born at Paris, October 25, 1838; died at Bougival the night of June 2–3, 1875.)

When Léon Carvalho was manager of the Vaudeville Theatre, Paris, he wished to revive the melodrama, the dramatic piece with incidental and at times accentuating music. He chose as dramatist Alphonse Daudet, who happened to have a Provençal play ready for the Vaudeville. He chose as musician Bizet, whose "Djamileh," an opera in one act, produced at the Opéra-Comique on May 22, 1872, had been praised by only a few critics. The libretto and the incapacity of a Mme. Prelly, a woman of society who longed for applause as a public singer, did woful injury to the composer. Bizet was accused of being a Wagnerite, and Wagner was not then in fashion.

* Alexandre César Léopold Bizet is the name of the composer of "Carmen." The name Georges was given to him by his godfather; and as Georges he was always known to his family, his friends, and the world at large. Only in official papers, as a citizen of France, and in the archives of the Conservatory, was he named Alexandre César Léopold.

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"L'Arlésienne," a piece in three acts, was produced at the Vaudeville on October 1, 1872. The cast was as follows: Balthazar, Parade; Fréderi, Abel; Mitifio, Régnier; Le Patron Marc, Colson; Francet, Cornaglia; L'Équipage, Lacroix; Rose Mamaï, Mme. Fargueil; Mère Renaud, Mme. Alexis; L'Innocent, Miss Morand; Vivette, Jeanne Bartet. The play was not liked, and there were only fifteen performances. Various objections were made against it: there was no action; it was "too literary"; it was too psychological, etc. The audience chattered or yawned during the prelude and the entr'actes. Good-natured dramatic critics asked why there was such "orchestral cacophony"; but the menuet-intermezzo pleased by its frank, gay rhythm. The music as a whole shared the fate of the piece. "Its character harmonizes happily with the general color of the work. . . . There is nothing distinguished in the score. . . . The composer seems to have wished to hide himself behind the dramatist. The melodrama thus loses in importance."

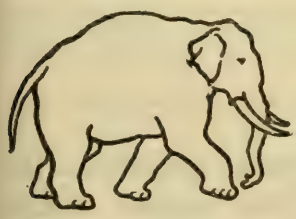
Now the orchestra at the Vaudeville was singularly composed. According to Adolphe Jullien, it was made up of seven first violins, no second violins, two violas, 5 'cellos, two double-basses, flute, oboe, cornet-à-pistons, two horns, two bassoons, drums, harmonium, piano. Charles Pigot gives a different list: two flutes, an oboe interchangeable with English horn, one clarinet, two bassoons, one saxophone, two horns, kettledrums, seven violins, one viola, five 'cellos, two double-basses, pianoforte.* Pigot says the harmonium was put in the wings to support the choruses in this particular piece, and it was played now by Bizet and now by Guiraud.† For this orchestra Bizet wrote his original score. The conductor was Constantin.‡

After the failure of the piece Bizet chose certain numbers out of the twenty-seven, rescored them, and arranged them in the form of a suite.

* Ernest Reyer gave the same list of instruments in his review published in the *Journal des Débats*.

† Ernest Guiraud was born at New Orleans (U. S. A.) in 1837; he died at Paris in 1892. Educated at the Paris Conservatory, he took the *prix de Rome* in 1859. He wrote operas, orchestral suites and overtures, pieces for solo instruments, songs, and a Treatise on Instrumentation. He taught at the Conservatory, and was a member of the Institute.

‡ Titus Charles Constantin, born at Marseilles in 1835, died at Paris in 1891. A conductor of concert, theatre, and opera orchestras, he wrote some overtures and other pieces.



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The first performance of this version was at a Pasdeloup Concert on November 10, 1872. The first performance of this suite in Boston was at a Philharmonic Concert on April 2, 1881. After the death of Bizet a suite No. 2 was arranged by Guiraud from other numbers of the melodrama.

This suite is scored for two flutes, two oboes (the second of which is interchangeable with cor anglais in the first movement), two clarinets, two bassoons, alto saxophone, four horns, two trumpets, two cornets, three trombones, kettledrums, snare-drum, harp, strings.

"L'Arlésienne" was revived at the Odéon, Paris, on May 5, 1885, when Bizet's revised score was played by Colonne's orchestra. Paul Mounet was the Balthazar; Lambert the younger, Fréderi; Aimée Jeanne Tessandier, Rose Mamaï; Irma Crosnier, Mère Renaud; Eugénie Yahne, L'Innocent; and Miss Hadamard, Vivette. Edmond de Goncourt, in the "Journal des Goncourts," wrote about this first performance: "Public cold, icy cold. Mme. Daudet beats her fan about her with the angry rustling of the wings of fighting birds. Audience still cold, ready to titter and sneer at the piece. It applauds the music enthusiastically. Suddenly Mme. Daudet, who is leaning in a state of pitiful depression against the side of the box, exclaims: 'I'm going home to bed; it makes me sick to stay here.' Thank God, with the third act the piece goes, and its quality and the acting of Tessandier provoke loud applause in the last scenes." Here is a list of the performances at the Odéon: 1885, 60; 1886, 14; 1887, 42; 1889, 8; 1890, 19; 1891, 6; 1898, 30; 1899, 11; 1900, 30; 1901, 9; 1902, 15; 1903, 18; 1904, 20; 1905, 20; 1906, 9; 1907, 21.

The piece was performed with Bizet's music in Germany for the first time on September 8, 1899, at Bremen. "The Woman of Arles," a version by Charles H. Meltzer and Willy Schulz, was produced at the Broadway Theatre, New York, on March 22, 1897, when Agnes Booth was the Rose Mamaï; Rosa Rand, Mère Renaud; Florence Thornton, The Innocent; Mary Haines, Vivette; Charles M. Kent, Balthazar; John Kellerd, Fréderi. The other parts were taken by Augustus Cook, Horace Lewis, Walter Craven.* Mr. Seidl led the orchestra.

* Laura Moore sang an air in this performance. Born at Terre Haute, January 6, 1863, she took the first prize for singing at the Paris Conservatory in 1885. She sang Ophelia in Thomas's "Hamlet" early in 1888 at the Opéra, but her voice was not large enough for the hall. On her return to this country she sang for a time in concert and in operetta. Thus she was heard in Boston in "The Oolah" (1889) and in "The Lion Tamer" (1893).

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An opera in four acts founded on Daudet's piece and entitled "L'Arlesiana," libretto by Leopoldo Marenco, music by Francesco Ciléa, was produced at the Lyric Theatre, Milan, on November 27, 1897. Three numbers were encored, and the composer was called before the curtain twenty-one times. The chief singers were Mmes. Frida Rici-De Paz, Tracey, and Orlandi; and Messrs. Caruso, Casini, Aristi, and Frigotti.

Daudet's "L'Arlésienne," reproduced on the cinematograph in Paris by Pathé Frères, was presented at a special performance at the Alhambra, London, November 20, 1908, and at that theatre later in the month. An English version of Daudet's play by Jocelyn Brandon was entitled "The Love that Kills."

***

The plot of "L'Arlésienne" is the story of a young farmer of Carmague, Fréderi, the son of Rose Mamaï of Castelet. He is madly in love with a girl of Arles, a brunette who is irresistible in the farandole; and he would fain wed her. She is not seen in the drama.* Fréderi is told at last that she is unworthy the love of any honest man; and he, thinking that contempt can kill passion, swears he will forget her. The baleful beauty of the woman haunts him day and night. The maiden Vivette, with whom he has grown up, wishes to console him; but, when he would woo her, the woman of Arles comes between them. Thus tortured by jealousy, hatred, love, despair, on a night when the peasants are celebrating the Festival of Saint Eloi, and dancing the farandole to the sound of flute and tambourine, Fréderi hurls himself from the garret window of the farm-house and dashes his skull against the pavement of the court.

As a contrast to this furious passion, there is the pure love of the long-separated shepherd Balthazar and Mère Renaud. There is also the

* And so it is with the charming widow in the old farce, "Dunducketty's Picnic." Yet, when an English adaptation of "L'Arlésienne" was produced in London, this woman of Arles was introduced in the scene of the farandole, that the curiosity of the audience might be gratified. When "The Woman of Arles" was about to be produced in New York, a passionate press agent announced, with a marked display of hysteria, that Mrs. Agnes Booth would "impersonate the title-rôle."

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Innocent, the young brother of Fréderi, whose brain begins to work only as the tragedy deepens, and at last is awakened to full consciousness by the catastrophe.

PRELUDE.

The Prelude of the suite is the prelude of the dramatic piece. It is founded on three themes,—the Noël, the theme of the Innocent, the theme of Fréderi's insane passion. It opens Allegro deciso in C minor, 4-4, with a strongly marked theme given to the violins, violas, 'cellos, clarinets, bassoons, horns, English horn, saxophone. The tune, given out in unison, is an old Provençal Noel, or Christmas song, concerning which there is a dispute; for some, as Julien Tiersot, say that the tune is "The March of Turenne's Regiment"; that it became popular in Provence, and was adopted there as the national song, the "Marcho dei Rèi"; while others, as the learned J. B. Weckerlin, say this title, "March of Turenne," was given by Castil Blaze to a march published by him in 1855 or 1856, and that the tune was not used by the soldiers under Turenne.* The tune in its original form, for Bizet made some rhythmic changes, may be found, with the words attributed to King René, in "Lou Tambourin," by F. Vidal, the younger, published at Avignon (pp. 258, 259). The words by René,† Comte d'Anjou et de Provence, first Duke of Lorraine, and King of Sicily (1408–80), are of course much earlier than the air, even if it had been left in Provence by Turenne's men:—

De matin,
Ai rescountra lou trin,
De tres grand Rei qu'anavon en viàgi.

Or, as the French version has it:—

De bon matin
J'ai rencontré le train
De trois grands rois qui allaient en voyage,

* But the air itself is by many years older than its title. Bizet used more than one Provençal melody in "L'Arlésienne." The theme of the farandole is that of the "Danso dei Chivau-Frus": "The flute weds itself to the pan, pan, pan of the tambourine." The lullaby of the Innocent is the old melody, "Er dóu Guet." (See "Lou Tambourin," by F. Vidal, the younger, pp. 246, 248.)

† Concerning King René as musician and patron of music see Albert Jacquot's "La Musique en Lorraine" (Paris, 1882), pp. 4–7.

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Des gens armés avec trente petits pages,
Venaient d'abord
Des gardes du corps
Des gens armés dessus leur justaucorps.

Sur un char
Doré de toutes parts,
On voit trois rois modestes comme d'anges;
Sur un char
Doré de toutes parts,
On voit trois rois parmi les étendards.

This Noël is prominent as march and as chorus in the third act of the piece.

Variations follow the singularly frank and sonorous exposition of this theme.

I. C minor. A smooth and flowing variation for flute, clarinet, cor anglais, bassoons.

II. C minor. A livelier variation for full orchestra, at first pianissimo, sharply rhythmed, and with an effective use of the snare-drum.

III. C major. Variation for 2 horns and 'cellos, with counterpoint for the bassoon.

IV. C minor. Variation in march form for full orchestra.

The second section of this Prelude is founded on the typical theme of the Innocent, which shadows him throughout the play. The theme is used at length in the melodrama of the first act, and is highly developed in the entr'acte, Act III., scene ii. Thus it accompanies significantly the speech of Balthazar: "They say he will never be cured, but I do not think so. It has seemed to me for some time that there is a stirring in that little brain, as in the cocoon of the silkworm when the butterfly is about to leave. This child is on the point of awaking." The air, andante molto, A-flat major, 4-4, is played by the alto saxophone, accompanied by muted strings, while at every second measure there is an ever-recurring sigh of the clarinet. The accompaniment is afterward strengthened by flutes and English horn.

The theme of Fréderi serves for the finale,—the theme that is used with thrilling effect when Balthazar exclaims at the end of the piece, "Go to the window: you will see whether one does not die of love!" In this

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Prelude it is introduced by first violins and violas. Later, violins, violas, and violoncellos play it feverishly against triplets in the wind instruments. The Prelude ends in G major.

Minuetto.

Allegro giocoso, E-flat, 3-4. This is No. 17 of Act II. in the score of the play. It is known in the complete version as Intermezzo. It has also been entitled "Menuet des Vieillards" and "Menuet-valse." It is, as a matter of fact, an entr'acte, which is independent of the orchestral prelude to Act III.; and it is intended to serve as a halting-place between the exposition, which occupies three scenes, and the dénouement, which is more swiftly contrived. The Trio is said to characterize "the tender and resigned affection of Balthazar and Mère Renaud," but here is probably another instance of an imaginative commentator. In this Trio the melody is played by saxophone and clarinet, while violins ornament with arabesques. In the reprise of the Trio the air is played by violins and violoncellos, with the embroidery of flutes and clarinets.

Adagietto.

This Adagietto,—it is an Adagio in the score for the play,—F major, 3-4, is for muted strings without double-basses. The scene is the Court of Castelet. The music is played during the conversation of Mère Renaud and Balthazar. It is impossible to preserve in English the exquisite simplicity and flavor of Daudet's prose; his lines must suffer a sea-change.

Balthazar.

God keep you, Renaud!

Mère Renaud.

Oh! O my poor Balthazar.

Balthazar (*in a low voice*).

It's my fault. I knew you were coming. I should not have stayed.

Mère Renaud.

Why not? To keep your oath? Bah! that is not worth the trouble. God himself has not wished that we should die without a meeting, and for this he put love in the hearts of those children there And, after all, he owes us this as a reward for our bravery.

Balthazar.

Yes, there was need of courage. Leading my beasts, I sometimes saw the smoke of your dwelling, and it seemed to make a sign to me: "Come! She is here!"

Mère Renaud.

And when I heard your dogs bark, and I recognized you and your great cape afar off, it took all my strength to keep me from running toward you. And now, at last, our trouble is at an end, and we can look on each other without blushing. Balthazar!

Balthazar.

Renaud!

Mère Renaud.

Would you be ashamed to kiss me now, all old and wrinkled by years as I am?

Balthazar.

Oh!

Mère Renaud.

Well, press me close to your heart. For fifty years I have owed you this kiss of friendship

Carillon.*

E major, 3-4. The Carillon is the orchestral prelude to the fourth scene, the Court of Castelet. The court-yard of the old farm-house is in full festival dress for the betrothal of Fréderi and Vivette and for the Festival of Saint Eloi, the patron saint of husbandry.† There are garlanded May-poles, and above the gate is a huge bouquet of corn-flowers and poppies. There is a persistent chiming figure, G-sharp, E, F-sharp, for fifty-six measures, which is relieved only by counter-themes. This theme is first given to horns, harp, second violins.

Then comes the episode, "The Entrance of Mère Renaud," andantino, C-sharp minor, 6-8, a duet for flutes, after which oboes join flute. Mère Renaud enters, leaning on Vivette and Fréderi.

The Carillon is resumed, and it ends the suite.

***

Camille Bellaigue some years ago protested against the separation of this music from the drama: "As though one could detach the colors from the canvas; as though the supreme beauty of these melodies, these ritornels, these chords (for sometimes there are only chords) did not consist in rigid adherence to the situations, the speech, the gestures."

***

The suite has been played at concerts of the Boston Symphony Orchestra in Boston, January 7, 1893, November 10, 1894, December 23, 1897, November 15, 1902. It has also been played at an extra and a "popular" concert given by this orchestra.

***

ALPHONSE DAUDET'S "L'ARLÉSIENNE.

(Englished by William F. Apthorp from Zola's "Nos Auteurs Dramatiques.")

Among Alphonse Daudet's plays there is one other failure which is still more astounding; I mean "L'Arlésienne." I have already said

* "Carillon," formerly "quadrillon," a chiming with four bells. The term is now applied to a system of bells arranged for the performance of a tune, which itself is also called "carillon." The term is loosely used to denote any chiming where there is rhythm or accord. For curious information concerning carillons see Kastner's "Parémologie Musicale de la Langue Française" (Paris, 1862), and J. D. Blavignac's "La Cloche" (Geneva, 1877), pp. 147–154. The old terms for sounding three bells were "treseler, tresiller, triboler." The most famous ancient carillon, or chime of bells, was that at Alost, in Belgium, which was constructed in 1485 or 1487. Next to it was an older one, that of Dunkirk, which, mounted in 1437, was restored in 1825 and again since then. And there was an old dance, "Le Carillon de Dunkerque," still seen at children's parties in France, a dance in rapid 2-4 or 6-8. The tune was set to ironical words of a scurvy nature. (See Desrat's 'Dictionnaire de la Danse," Paris, 1895.)

† But some hagiologists say that Saint Eloi, or Eligius, was the patron of all artisans who use the hammer. Eloi, born at Châtelat or Catillac in 588, died in 659. He was the goldsmith, bishop, and treasurer of King Dagobert. A man far in advance of his period, he forbade feasting on Thursday in honor of Jupiter, worshipping trees, lights, rocks, hanging talismans on men, women, and animals, shrieking during an eclipse to relieve the sun or moon, considering sneezing or flights and calls of birds as things of portent, or reckoning days as lucky or unlucky.

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repeatedly of what severe injustice press and public had given proof toward this remarkable love-poem. Yet it is not passion that is lacking here. The hero, Fréderi, dies of love for a girl; and side by side with this burning desire, there is near him Vivette's smiling and resigned affection. Then, again, it is Rose Mamaï's motherly love, that cry of the lioness who sees her whelp dying. And all this in a setting of exquisite originality, in the sunshine, in an atmosphere of puissant and sweet morals. Never had a work united more strength with more grace. Why, then, the public's coldness? One must surely admit that the public did not understand it.

"L'Arlésienne" stepped out too far from the current formula at the time when it was given. Later on we have seen "L'Ami Fritz" * succeed, which in its cut and social atmosphere has strong points of relationship with Daudet's work. This leads me to believe that "L'Arlésienne" would succeed if taken up again. It is with certain plays as with certain books: when they are too far ahead of the times, the public must be given time to ripen. The time is now coming for these human analyses put upon the stage in simple settings. "L'Arlésienne" remains so far Daudet's masterpiece in drama,† and surely "L'Arlésienne" will have its day of triumph.

Besides, it matters little whether Alphonse Daudet's plays may have had a more or less long and resounding success on their first appearance. They live, in spite of all, through their style and their analysis. They will be played a hundred years hence, when all the lauded things of to-day, the great successes of the craftsmen, will have long been sleeping beneath the dust, gnawed into by rust. The clever dramatists had better not smile when they speak of Alphonse Daudet as a dramatic author; for he will bury them all with the "Arlésienne," even if the "Arlésienne" never has the scenic success it deserves.

Such is the consolation of true writers. They have the centuries to come to prove them right. One may despise them as he pleases. They remain erect, and impose themselves at last. They live.

* "L'Ami Fritz," comedy in three acts by Erckmann-Chatrian, founded on their novel of like name produced at the Comédie-Française on December 4, 1876 (Suzel, Miss Reichemberg; Fritz, Febvre; Josef Truffier; David Sichel, Got). The incidental music was by Henri Maréchal (1842–). "L'Amico Fritz," an opera in three acts, libretto by Zanardini and Daspuro, music by Mascagni, was produced at Rome, October 31, 1891, with Calvé, Synnerberg, de Lucia, and Lhérie as the chief singers; and in Boston, April 25, 1893, at the Boston Theatre by the Hinrichs Opera Company, with Selma Koert-Kronold, Catharine Fleming, Payne Clarke, and Del Puente. An English version of the play, adapted by Stanislaus Stange, entitled "Friend Fritz," and with music by Maréchal and Julian Edwards, was produced here at the Columbia Theatre on March 20, 1893. Marion Manola took the part of Suzel, John Mason that of Fritz, Robert McWade was the Rabbi David; and the other chief parts were taken by Hattie Schell, Seth M. Crane, and E. P. Temple.—P. H.

† The first play of Alphonse Daudet (1840–97) was "La Dernière Idole," comedy in one act, Odéon, Paris, February 4, 1862. "L'Arlésienne" was his seventh piece for the stage. His works for the operatic stage are as follows: "Les Absents," opéra-comique in one act, music by Poise (Opéra-Comique, October 26, 1864); "Le Char," opéra-comique in one act, with Arène, music by Pessard (Opéra-Comique, January 18, 1878). The libretto of Massenet's "Sapho" was founded by Cain and Bernède on Daudet's novel (Opéra-Comique, November 27, 1897, with Calvé as the heroine). Pugno's "Les Étoiles," an opéra-ballet founded on one of Daudet's "Contes du Lundi," has not yet been produced.—P. H.

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Thursday Evening, January 20, 1910

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Prof. Willy Hess . First Violin
J. Von Theodorowicz, Second Violin
Emile Ferir . . . Viola
Alwin Schroeder . Violoncello

THIRD CONCERT

Thursday Evening, January 6, 1910

JORDAN HALL

The Program for this concert will include MAX REGER'S new STRING QUARTET in E-flat major, Op. 109. (First performance in America).

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CONCERT ANNOUNCEMENTS

Chickering Hall, Monday Afternoon, January 3, at 3

IRMA SEYDEL

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(Pupil of Mr. C. M. LOEFFLER) Mr. CARL LAMSON, Accompanist

PROGRAM

I. Sonata, "Le Trille du Diable," *Tartini.* II. (*a*) Reverie, *Vieuxtemps;* (*b*) Humoreske, *Dvorak;* (*c*) Scherzo, *Sphor.* III. Concerto in G minor, *Bruch.* IV. (*a*) Spanish Dance, No. 3, *Sarasate;* (*b*) Romance in F, *Beethoven;* (*c*) La Gitana, *Alard;* (*d*) Mazurka, *Wieniawski.*

Tickets, $1.50, $1.00, and 50 cents. At Symphony Hall

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Jordan Hall, Saturday Afternoon, January 8, at 3

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Sarabande, *Rameau-MacDowell.* Les petits Moulins á Veut, *Couperin.* Gavotte, *Mozart-Siloti.* Sonate, Opus 22, *Schumann.* Intermezzo; Capriccio, *Brahms.* Prelude, Aria et Final, *Cesar Franck.* Le Vent, *C. V. Alkan.* Valse, Op. 42; Valse, Op. 64; Ballade, G minor, *Chopin.*

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Symphony Hall, Tuesday Afternoon, January 18, at 2.30

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Symphony Hall, Wednesday Afternoon, January 19, at 2.30

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THIS EVENT OF THE

TWENTY-FIFTH SEASON

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Programme

Schubert	Quartet in D minor, Op. posth.
Franck, César .	Larghetto and Scherzo (Allegro) from Quartet in D major
Beethoven	Quartet in E major, Op. 127

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	SATURDAY MAT.,	JAN. 8, AT 2:30
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	SATURDAY MAT.,	JAN. 15, AT 2:30
SICILY	FRIDAY EVE.,	JAN. 21, AT 8:15
	SATURDAY MAT.,	JAN. 22, AT 2:30
ITALY	FRIDAY EVE.,	JAN. 28, AT 8:15
	SATURDAY MAT.,	JAN. 29, AT 2:30
NORWAY	FRIDAY EVE.,	FEB. 4, AT 8:15
	SATURDAY MAT.,	FEB. 5, AT 2:30

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PROGRAMMES

SECOND CONCERT. Tuesday Evening, February 8, at 8.15

Mozart . . . Concertant Quartet for Oboe, Clarinet, Horn, Bassoon and Piano. (First time)
Rhene Baton . Songs.
Handel . . . Sonate for Oboe and Piano.
Louis Aubert . Songs.
Maurice Ravel . Introduction and Allegro for Harp, with Flute, Clarinet, and Strings Quartet accompaniment. (First time)

THIRD CONCERT. Thursday Evening, March 10, at 8.15

H. Woollett . . Quintet for Flute, Oboe, Clarinet, Horn, and Bassoon.
Siefert . . . . Sonate for Flute and Piano. (First time)
O. Fried . . . Adagio and Scherzo for 3 Flutes, 2 Oboes, English Horn, 3 Horns, 2 Bassoons, Contra Bassoon, 2 Harps, and Tympani. (First time)

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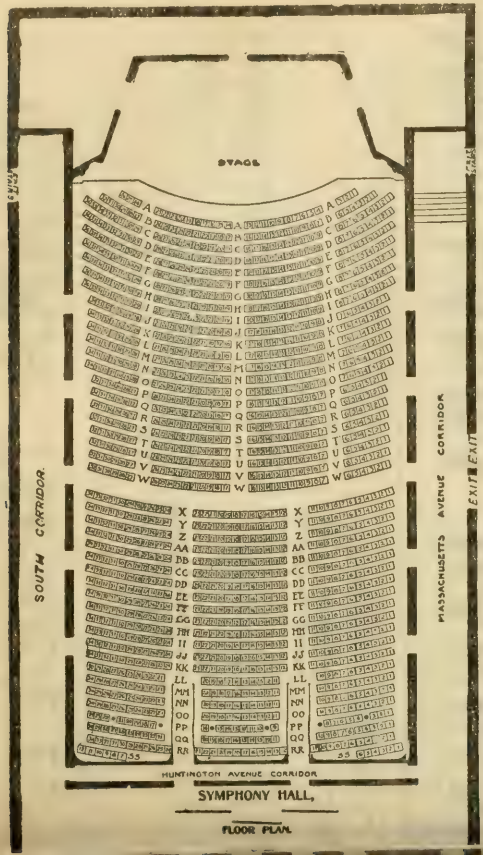
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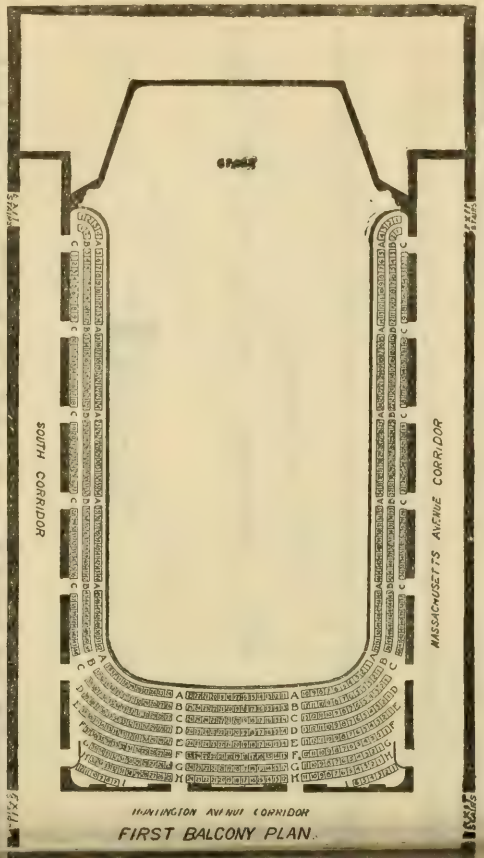
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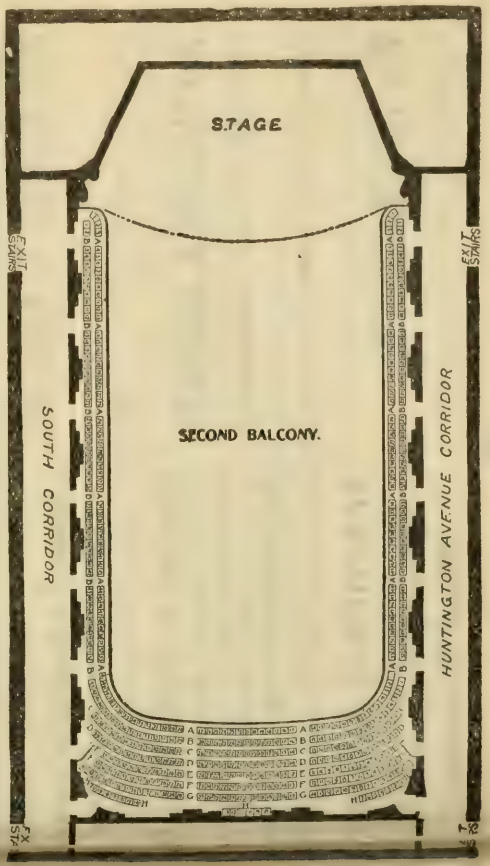
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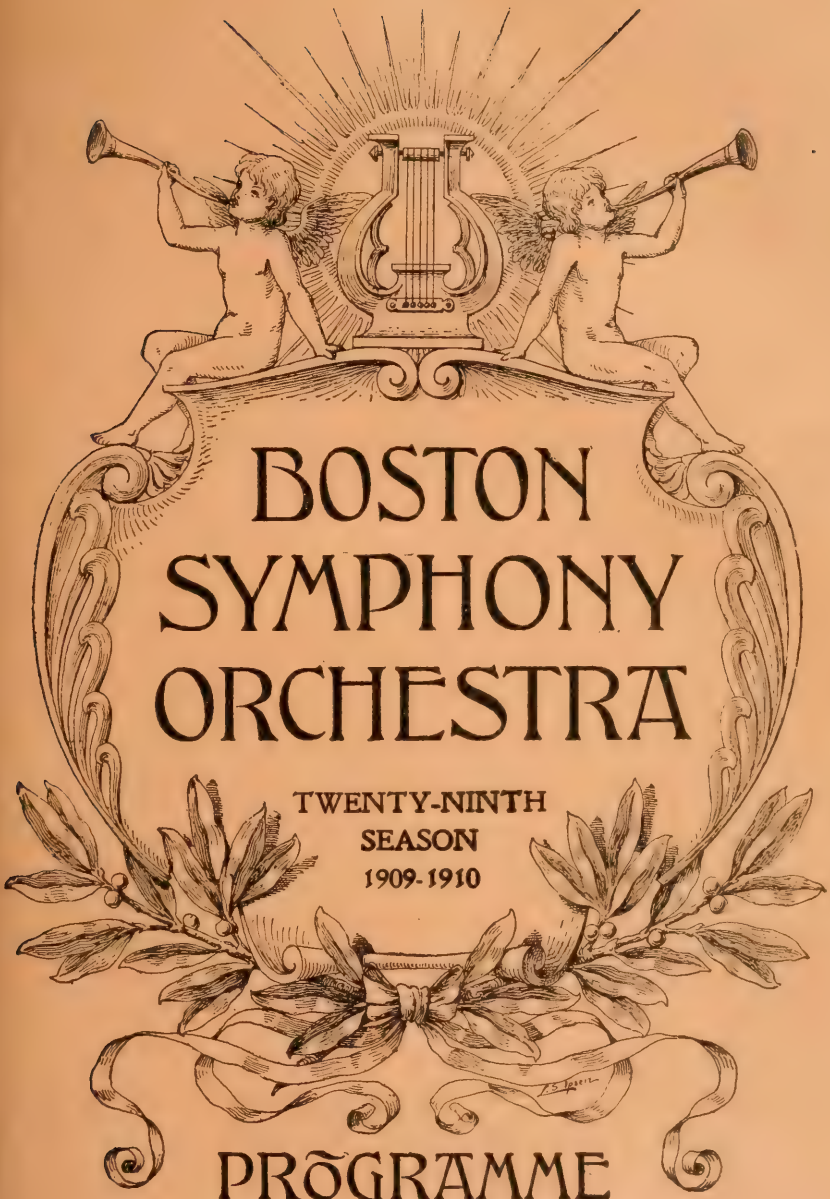
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TWENTY-NINTH SEASON, 1909–1910

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the

Eleventh Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, DECEMBER 31

AT 2.30 O'CLOCK

SATURDAY EVENING, JANUARY 1

AT 8.00 O'CLOCK

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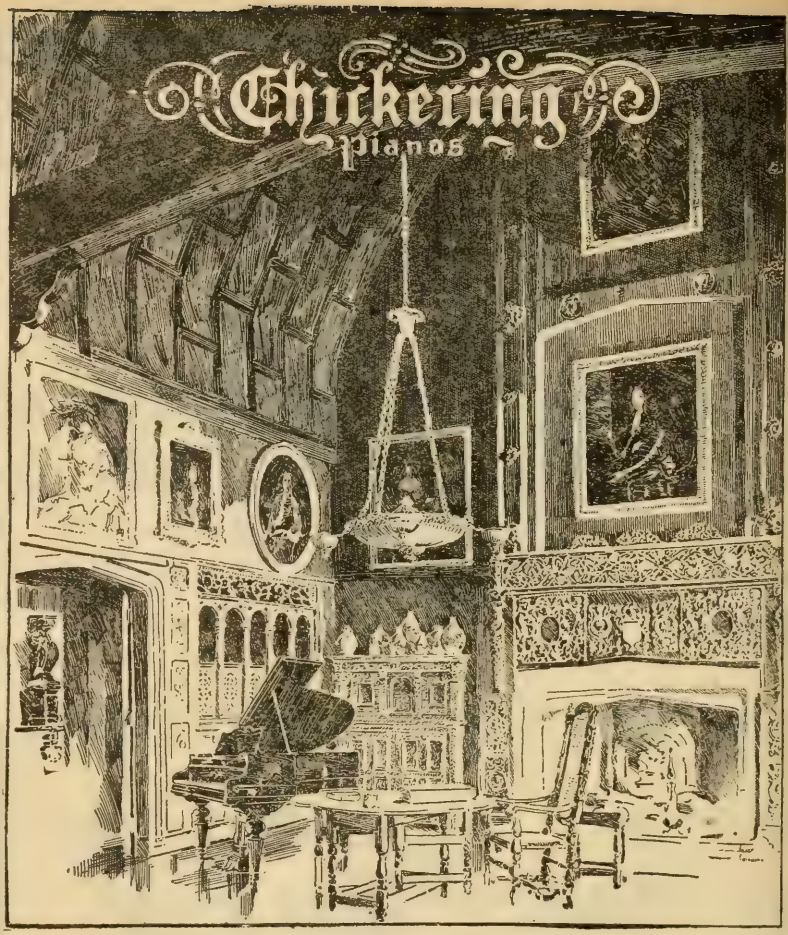
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FRIDAY AFTERNOON, DECEMBER 31, at 2.30 o'clock

SATURDAY EVENING, JANUARY 1, at 8 o'clock

PROGRAMME

Sibelius . . . . . Symphony No. 2, in D major

I. Allegretto.
II. Tempo andante ma rubato.
III. } Vivacissimo. Lento e suave.
IV. } Finale: Allegro moderato.

Beethoven . . . . Scene and Aria, "Ah! Perfido," Op. 65

Brahms . Menuetto from the Serenade, No. 1, in D major, Op. 11

Three Songs with Orchestra:

a. Strauss . . . . . "Hymnus"
b. Fiedler . . "Die Musikantin" ("The Tambourine Player")
c. Wolf . . . . . "Er ist's" ("'Tis Spring")

Rimsky-Korsakoff . . . . Caprice on Spanish Themes, Op. 34

I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
V. Fandango of the Asturias.

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(Born December 8, 1865, at Tavastehus, Finland; now living at Helsingfors.)

This symphony, composed in 1901–1902, was produced at Helsingfors, March 8, 1902, at a concert given by the composer, when an overture and an Impromptu for female chorus and orchestra (poem by Viktor Rydberg) were also produced. The first performance in the United States was at Chicago by the Chicago Symphony Orchestra, Theodore Thomas conductor, January 2, 1904.

The first performance of the Symphony in Boston was at a concert of the Boston Symphony Orchestra, Mr. Gericke, conductor, March 12, 1904.

The symphony, dedicated to Axel Carpelan, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

I. Allegretto, D major, with various rhythms, but that of 6-4 predominating. The movement begins with an accompaniment figure for strings, which reappears in the course of the development. The quaint first theme is announced by oboes and clarinets. This theme is worked, and secondary motives are introduced, to be used again later. A passage for strings *pizz.* leads to a theme given out by flutes, oboes, and clarinets in octaves; bassoons and brass instruments sustain, and the strings have the characteristic strumming heard at the beginning. After the free fantasia a prolonged tremolo of strings leads to the recapitulation. The quaint first theme appears again in the wood-wind, but the accompaniment is more elaborate. The second theme is again announced by wind instruments, and at the end there is the initial figure of accompaniment.

II. Tempo Andante ma rubato, D minor; 4-4, 3-8, 4-4. On a roll of kettledrums double-basses begin *pizz.* a figure which is finally taken up

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by 'cellos, and serves as an accompaniment for a mournful theme sung by the bassoons in octaves. The movement becomes more animated and more dramatic. After a climax *fff*, molto largamente, the second and expressive theme is sung by some of the first violins, violas, 'cellos (F-sharp major, andante sostenuto), accompanied at first by strings and then by running passages in flutes and bassoons. This theme, now in wood-wind instruments, is accompanied by running passages for violins. The first theme returns in F-sharp minor, and is developed to another climax, after which the second theme enters in D minor, and toward the close there are hints at the first motive.

III. Vivacissimo, B-flat major, 6-8. The movement begins with a nimble theme for violins. There is a short development, and flute and bassoon announce the second theme, against the rhythm of the first, which returns against a tremolo of wood-wind instruments supported by brass and kettledrums. Lento e suave, G-flat major, 12-4. The oboe has the theme over sustained chords for bassoons and horns. This section, which serves here as a trio to a scherzo, is short. There is a repetition, with changes of the opening section. The oboe sounds again the theme of the trio, and there is a free transition to the Finale without any pause.

IV. Finale: Allegro moderato, D major, 3-2. The movement is fashioned after the general style of a rondo on a short and simple theme announced immediately by violins, violas, and 'cellos. There are less important motives, which serve as thematic material, and there are modifications of tonality and tempo. The movement ends in a sonorous apotheosis, molto largamente.

***

Sibelius at first studied the violin; but, as it was intended that he should be a lawyer after his schooling, he entered the University of Helsingfors in 1885. He soon abandoned the law for music. He studied at the Helsingfors Conservatory under Martin Wegelius, then with Albert Becker and Woldemar Bargiel at Berlin (1889–90) and with Fuchs and Goldmark at Vienna (1890–91). He then returned to Helsingfors. He received a stated sum from the government, so

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that he was able to compose without annoyance from the cares of this life that is so daily,—to paraphrase Jules Laforgue's line: "*Ah! que la Vie est quotidienne!*" *

His chief works are the Symphony No. 1, E minor, composed in 1899; Symphony No. 2, D major (1901–02); Symphony No. 3,† led by the composer in St. Petersburg in November, 1907; "Kullervo," a symphonic poem in five parts for solo voices, chorus, and orchestra (composed in 1898, but not yet published); "Lemminkäinen," symphonic poem in four parts, Op. 22 (two of these parts are entitled, respectively, "The Swan of Tuonela," Op. 22, No. 3, and "Lemminkäinen's Home-faring," Op. 22, No. 4); "Finlandia," symphonic poem; overture and orchestral suite "Karelia," Op. 10 and Op. 11; "Islossningen," "Sandels," and "Snöfrid," three symphonic poems with chorus; "Vårsång," Op. 16; "En Saga," tone poem, Op. 9; "Jungfrau i Tornet" ("The Maid in the Tower"), a dramatized ballad in one act, the first Finnish opera (Helsingfors, 1896); incidental music to Adolf Paul's tragedy, "King Christian II." (1898),—an orchestral suite has been made from this music; incidental music to Maeterlinck's "Pelléas and Mélisande," an orchestral suite, Op. 46, of eight numbers; Concerto for violin, Op. 47, played in Berlin, October 19, 1905, by Carl Halir, and in New York by Mme. Maud Powell at a Philharmonic Concert, November 30, 1906; Suite from the incidental music to Strindberg's fairy play, "Svanehvit," Op. 54; sym-

* This stipend has been withdrawn, according to report.

† The Symphony No. 3, C major, Op. 52, was performed in New York at a concert of the Russian Symphony Society, January 16, 1908.

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phonic poem, "Nächtlicher Ritt und Sonnenaufgang," Op. 55; string quartet, "Voces intime," Op. 56; Valse Triste for orchestra from the music to Arvid Järnefelt's drama "Kuolema" (Death); "Des Feuer's Ursprung," cantata; "Koskenlaskijan Morsiamet" ("The Ferryman's Betrothed"), ballad for voice and orchestra, Op. 33; Sonata for pianoforte, Op. 12; pianoforte quintet, string quartet, Fantasia for violoncello and pianoforte; "Kylliki," lyric suite for pianoforte, Op. 41; other pieces for pianoforte, as Barcarole, Idyll, and Romanze, from Op. 24, also Op. 5, 13, 15, 18, 26, 27, 31, 36, and transcriptions for the pianoforte of his songs; choruses and many songs, Op. 13, 31, 36, 37, 38,—fifteen have been published with English words.

***

These works of Sibelius have been performed in Boston by the Boston Symphony Orchestra:—

Symphony No. 1, E minor, Op. 39, January 5, 1907, Dr. Muck conductor.

Symphony No. 2, D major, Op. 43, March 12, 1904, Mr. Gericke conductor.

Concerto in D minor, for violin and orchestra, Op. 47, April 20, 1907 (Mme. Maud Powell, violinist).

"A Song of Spring" for orchestra, Op. 16, November 21, 1908, Mr. Fiedler conductor.

"Finland," symphonic poem, Op. 26, No. 7, November 21, 1908, Mr. Fiedler conductor.

***

The following paragraphs from Mrs. Rosa Newmarch's "Jean Sibelius: A Finnish Composer," 24 pp. (1906), are here pertinent:—

"From its earliest origin the folk music of the Finns seems to have been penetrated with melancholy. The Kanteletar, a collection of lyrics which followed the Kalevala, contains one which gives the key-note of the national music. It is not true, says the anonymous singer of this poem, that Vainomöinen made the 'Kantele' out of the jaw of a gigantic pike:—

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Ring with gay and giddy music,
Hence this harp lacks happy ditties,
Cannot sound in cheerful measures,
As it is of care constructed,
Formed of saddening sorrows only.

"These lines, while they indicate the prevailing mood of the future music of Finland, express also the difference between the Finnish and Russian temperaments. The Finn is more sober in sentiment, less easily moved to extremes of despair or of boisterous glee than his neighbor. Therefore, while we find accents of tragic sorrow in the music of the Russian peasantry, there are also contrasting moods in which they tune their gusslees * to 'gay and giddy music.'

* The gusslee, or gusli, was a musical instrument of the Russian people. It existed in three forms, that show in a measure the phases of its historical development: (1) the old Russian gusli, with a small, flat-sounding box, with a maple-wood cover, and strung with seven strings, an instrument not unlike those of neighboring folks,—the Finnish "kantele," the Esthonian "kannel," the Lithuanian "kankles," and the Lettic "kuakles"; (2) the gusli-psaltery of the fourteenth and fifteenth centuries, differing from the first named in these respects, —greater length and depth of the sounding-box, from eighteen to thirty-two strings, and it was trapeziform; (3) the piano-like gusli of the eighteenth century, based on the form and character of the clavichord of the time. See Faminzin's "Gusli, a Russian Folk Musical Instrument" (St. Petersburg, 1890). The gusli is not to be confounded with the Dalmatian gusla, an instrument with sounding-box, swelling back, and finger-board cut out of one piece of wood, with a skin covering the mouth of the box and pierced with a series of holes in a circle. A lock of horse-hairs composed the one string, which was regulated by a peg. This string had no fixed pitch; it was tuned to suit the voice of the singer, and accompanied it always in unison. The gusli was played with a horse-hair bow. The instrument was found on the wall of a tavern, as the guitar or Spanish pandero on the wall of a posada, or as the English cithern of the sixteenth and seventeenth centuries, commonly kept in barber shops for the use of the customers.—P. H.

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. . . "Sibelius's strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialists, who found the just verdict. Sibelius's irregularities were, in part, the struggles of a very robust and individual mind to express itself in its own way; but much that seemed weird and wild in his first works was actually the echo of the national spirit and therefore better understood by the public than by the connoisseurs. . . . From his novitiate Sibelius's melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and the *runo:*—the rhythm in which the traditional poetry of the Finns is sung. The inviolable metrical law of the rune makes no distinction between *epos* and *melos*. In some of Sibelius's earlier works, where the national tendency is more crudely apparent, the invariable and primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. 'The epic and lyric runes,' says Comparetti, 'are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are syllables.' Sibelius's melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous cantilena, which lends itself to every variety of emotion curve and finds its ideal expression through the medium of the cor anglais. His harmony—a law unto itself—is sometimes of pungent dissonance and sometimes has a mysterious penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: 'It goes its own way which is surely the way of God, if we acknowledge that

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Miss TILLY KOENEN was born on the island of Java. Her father, a cavalry general, was governor of the province. She studied the pianoforte, but, when she was sixteen, she began to take singing lessons at the Conservatory of Music in Amsterdam and with Cornelie Van Zanten, now a teacher in Berlin. It has been said that she made her first appearance in public about seven years ago, but she was one of the singers in the concert of Frederich Delius's compositions given in London, May 30, 1899; and in the season 1899–90 she gave song recitals in Berlin and elsewhere, and also sang in oratorio, as at Amsterdam and Leipsic.

She sang for the first time in the United States at her own recital in New York City in Mendelssohn Hall, October 25, 1909.

She sang for the first time in Boston at a concert in Symphony Hall given by her and Dr. Ludwig Wüllner, October 27, 1909.

SCENA AND ARIA, "AH! PERFIDO," OPUS 65. LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

RECITATIVE.

Ah! perfido, spergiuro, barbaro traditor, tu parti? e son questi gl' ultimi tuoi congedi? Ove s' intese tirannia più crudel? Va, scelerato! va, pur fuggi da me, l'ira de' numi non fuggirai.

Se v' è giustizia in ciel, se v' è pietà, congiureranno a gara tutti a punirti! Ombra seguace! presente, ovunque vai, vedro le mie vendette; io già lo godo ammiginando; i fulmini ti veggo già balenar d' intorno.

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Ah no! ah no! fermate, vindici Dei! risparmiate quel cor, ferite il mio! S' ei non e più qual era, son' io qual fui; per lui vivea, voglio morir per lui!

ARIA.

Per pietà, non dirmi addio,
Di te priva che farò?
Tu lo sai, bell' idol mio!
Io d' affanno morirò.

Ah crudel! tu vuoi che mora!
Tu non hai pietà di me?
Perchè rendi a chi t' adora
Così barbara merce?

Dite voi, se in tanto affanno
Non son degna di pietà.

This has been Englished as follows:—

RECITATIVE.

Ah! deceiver, perjurer, barbarous traitor, thou leavest me? and is this thy last farewell? When was more cruel tyranny ever heard of? Go, wretch! Go, fly from me as thou please, thou wilt not escape the wrath of the gods.

If there is justice in heaven, if there is pity, all will vie with one another in conspiring to punish thee! A shade that follows thee, ever present where'er thou goest, I shall see my vengeance; I already rejoice in imagining it; I already see the lightnings flash around thee.

Ah no! ah no! stop, ye avenging gods! spare that heart, strike mine own! If he is not what he once was, I am what I have been; for him I've lived; for him I'll die!

ARIA.

For the love of mercy, bid me not farewell; what shall I do without thee? Thou knowest, fair idol mine, that I shall die of grief. Ah cruel one! thou wishest me to

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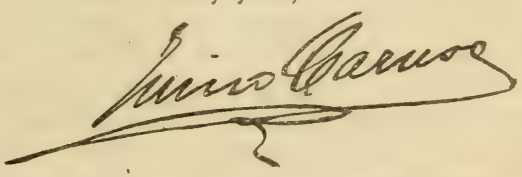
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Most cordially yours,



In another letter from Mr. Caruso (written last season) referring to the Hardman Piano, this famous artist says: "*I shall be glad to have one again on my return to America next season.*"

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die! Why dost thou so barbarously reward her that adores thee? Say, ye gods, if, in such grief, I am not worthy of compassion.

This text may have been taken from some old libretto. Beethoven wrote the music at Prague in 1796 for Mrs. Josepha Duschek. Aloys Fuchs wrote Schindler: "I own a manuscript score of this aria. The title is written wholly in Beethoven's hand: *Une grande Scène mise en musique par L. van Beethoven à Prague, 1796. Dedicata alla Signora Contessa di Clari.*" Beethoven's handwriting is recognized often in the score. On the title-page stands in his own hand: "Op. 46."

On the program of a concert given by Mrs. Duschek at Leipsic, November 21, 1796, is: "An Italian Scena composed for Mrs. Duschek by Beethoven."

The "Contessa di Clari" was an amateur singer of good reputation.

Josepha Duschek (born Hambacher) was born in 1756 at Prague, where she died at an old age. She was a fine pianist, a composer of no mean talent, but she was chiefly famous as a singer. Her voice was full and round, her delivery of recitative was impressive; she was a mistress of colorature "as well as beautiful portamento, and she knew how to combine power and fire with sentiment and sweetness: in a word, she ranked with the first of Italian singers." Mozart admired her beyond measure, and she was his warm friend. His father, Leopold, was not so well pleased with her. He wrote to his daughter in 1786 concerning Josepha: "Mad. Duschek sang, how? I can't help it, she shrieks in an astounding fashion an aria by Naumann with exaggerated *expressions*—strength—and worse than that. Great heavens! and she has so many other faults that I am very sorry she cannot make better use of her powerful voice. And whose fault is it? That of her husband,* who knows no better: he taught her and still teaches her,

* Franz Duschek (1736–99), reckoned one of the best pianists of his period.

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and makes her believe that she alone has true taste." Nor did he find her beautiful. "She looks, indeed, her age; she is broad-faced, and she was very carelessly dressed." Schiller heard her at Weimar in 1788, and he wrote Körner: "Mad. Duschek has had fair success. At first she did not make a go of it, for her voice had suffered somewhat from the journey, and local ears are not wholly unprejudiced. The reigning duchess said that she looked not unlike a discarded mistress. I must admit that she pleased me much less here than at Dresden: she had so much assurance—I don't like to say impudence—and so much of mockery in her looks, though perhaps they wrong her in this respect. Since the Duchess Amalie was pleasantly disposed toward her, she sang in three concerts and bettered the first impression. She had a chance to display all her talents, so that all were pleased." Körner answered: "What the reigning duchess said about the Duschek is not so wrong. She never really interested me. Even as an artist, her expression is too near caricature. According to my opinion, sweetness is the chief merit in song, and this she lacks; at least, she is far inferior in this respect to any good Italian singer. To me coldness and purity of taste in a singer are preferable to passion without grace." On the contrary, J. F. Reichardt, an excellent critic, was charmed by her singing especially her expressive sentiment, as late as 1808.

***

The accompaniment is scored for flute, two clarinets, two bassoons, two horns, and strings.

The Aria is Adagio, E-flat major, 3-4, with contrasting sections, Allegro assai, 4-4. The scene begins Allegro con brio, C major, 4-4. There are changes in tempo and tonality.

The recitative and aria have been sung in Boston at concerts of the Boston Symphony Orchestra by Miss Katherine van Arnheim, January 20, 1883; Mme. Fursch-Madi, December 13, 1884, March 13, 1886; Mme. Nordica, October 10, 1891; Mme. Devere-Sapio, October 26, 1895; and Mme. Nordica, March 15, 1902.

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Menuetto from the Serenade No. 1, in D major, Opus 11.

Johannes Brahms

(Born at Hamburg on May 7, 1833; died at Vienna, April 3, 1897.)

Brahms completed his pianoforte Concerto in D minor and composed his Serenade in D major in the year 1858. For four years (1854–58) he was director of the concerts and the choral society at the court of Prince Paul Friedrich Emil Leopold, who succeeded as Leopold II. his father in 1851 at Detmold. Brahms's engagement extended through the three last months of each year. He spent the earlier half of 1858 at Hamburg, studying, teaching, composing, and the rest of the summer at Göttingen. In October, when he returned to Detmold, he showed his new compositions to Joachim. The Serenade and the Concerto were tried at a private rehearsal in Hanover, for Joachim told Miss May, the biographer of Brahms: "We were naturally anxious to hear how they sounded, and I had the orchestra at my disposal."

The Serenade was undoubtedly inspired by the serenades, divertimenti, and cassazioni of Mozart which Brahms heard played by Leopold's band, and this Serenade was at first written something in the form of an octet, and with special reference to the ability of the wind instrument players at Detmold. Joachim insisted that the Serenade should be scored for orchestra. Brahms followed the advice, and the new version was played at one or more of the court concerts at Detmold, but this version was at first scored for a small orchestra.

The first public performance of the Serenade was at Hamburg at

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a concert given on March 28, 1859, by Brahms, Joachim, and the singer Stockhausen in the Wörmer Hall. The program was as follows:

Bach, sonata for clavier and violin; Handel, aria from "The Messiah"; Tartini, "Trillo del Diavolo"; Schubert, song, "Erlkönig"; Brahms, Serenade for strings and wind; Boieldieu, cavatina from "Fête du Village Voisin"; Schubert, Rondeau brillant for pianoforte and violin; songs by Schubert and Schumann.

Grädener: describing the work as then played, said it was for strings, flute, two clarinets, horn, bassoon. Joachim conducted, and the serenade gave little pleasure. The *Nachrichten* concluded its review: "If Brahms will learn to say what is in his heart plainly and frankly, and not go out of his way to cut strange capers, the public will endorse Schumann's hopes and the laity be able to understand what it is that professionals prize so highly in his works."

After this concert the Serenade was remodelled and scored for a larger orchestra. The Serenade was published in 1860. It was performed at Hanover, March 3, 1860; at Vienna at a Gesellschafts concert led by Herbeck, December 7,* 1862,—where "the first minuet" seemed to Hanslick "the pearl of the work. . . . The instrumental coloring and the grace of the melody give it the characteristic of night music, and it is full of moonlight and the scent of lilac"; at Zürich, November 10, 1863; at Cologne, December 12, 1865, where the Serenade was criticised as too long and the themes were "too naïve" for the elaborate treatment; † at Berlin in November, 1869. Rubinstein introduced the first movement at a concert at St. Petersburg in 1864. This Serenade was the first orchestral work of Brahms performed in Paris. Four movements were played at Pasdeloup's Concert populaire, January 10, 1875, and praised by Adolphe Jullien. (The quartet in A major, Op. 26, quintet in F minor, Op. 34, and the sextet, Op. 18, had been produced in Paris by Lamoureux.)

When Mr. Henschel produced this Serenade at a concert of the

* Miss May in her Life of Brahms gives the date as November 14; but see page 167 of the supplement to "Johann Herbeck," by Ludwig Herbeck (Vienna, 1885).

† See Max Kalbeck's "Johannes Brahms," vol. ii., Part I., pp. 206, 207 (Berlin, 1908), for an account of the extraordinary conduct of audience and critics on this occasion.

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Boston Symphony Orchestra in Boston, October 28, 1882, all the movements were played. At the concert led by Mr. Paur, November 27, 1897, the two scherzos were omitted. At the concert led by Mr. Gericke, April 26, 1902, the second scherzo was omitted.

***

The first menuetto, G major, is scored for flute, two clarinets, bassoon, violoncellos. The second menuetto for two clarinets, violins, violas, violoncellos.

The menuettos preserve the antique flavor of the serenade. In the first the melody is given to the first clarinet, while bassoon and second clarinet accompany. In the second section the violoncello relieves the bassoon and the flute plays a contrasting melody. The second menuetto is three-voiced, and in the second section the clarinets are added to violins, violas, and violoncellos.

***

Hanslick in 1862 claimed that Brahms had not revived an eighteenth century form through any archæological interest, but from natural sympathy with the poetic contents. "The old Serenades gave forth an odor of dried flowers; Brahms's work preserves the sweet flavor of the old-fashioned night-music in the deeper form of modern musical thought. . . . Here is play for idyllic dreams, light jollity. All is peace and contentment." Yet Hanslick admitted that all the movements were not of equal worth, and that the second Scherzo recalled too vividly the Scherzo in Beethoven's Second Symphony.

Brahms had shortly before the Gesellschafts concert appeared in Vienna as a pianist with marked success, but Ludwig Herbeck wrote: "Neither as pianist nor as composer could he deny the insipidity and dryness of his character; his mastery of contrapuntal development could not conceal his lack of fancy, and freshness and warmth of invention, and originality in thought; dry Protestantism runs like a red thread through all that he has written, and in the endeavor to conceal this lack he is too often obscure. When some one once spoke to Herbeck of the intellectual relationship between Brahms and Schu-

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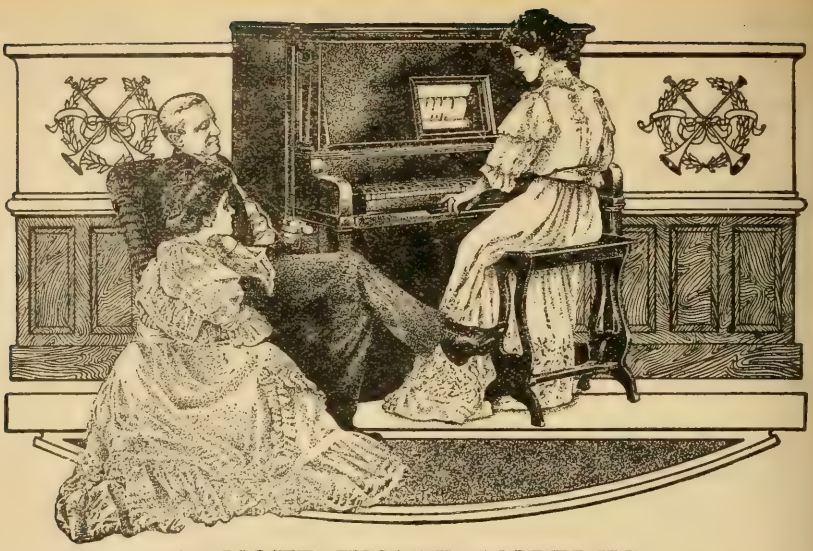
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mann, Herbeck answered: 'He has nothing in common with Schumann except confused thoughts. Schumann stands sky-high above him.'" And we are told how Herbeck prophesied that the extravagant praise heaped on Brahms would appear ridiculous to posterity. Poor posterity, doomed forever to be busied in the reversal of judgments!

***

Serenade and aubade are terms that have been loosely used. If one speaks by the card, an aubade is a concert of voice and instruments, or voices alone and instruments alone, given under the window of some one toward daybreak, "*quod sub albam.*" And yet the aubade is often called serenade, even when the concert is in the morning, witness the morning "serenade" in Rossini's "Barber of Seville." A serenade is in general a nocturnal concert given to a loved one and sometimes to a distinguished person. During the sixteenth and the seventeenth centuries serenades were exceedingly popular in Germany, and they were composed of vocal music or instrumental; and sometimes voices and instruments were united. The vocal serenades were usually male trios, quartets, or quintets. There were serenades also of wind instruments, with music of the chase, or simple fanfares. There were "torchlight serenades." Rousseau, who defines a serenade as a concert given at night, generally with instruments, insists that the delightful effect was due largely to the darkness, and also the silence "which banishes all distraction." Georges Kastner comments on this statement, and adds that the celebrated viola player, the mystic Urhan, would never play to his friends unless the blinds of his little room were hermetically closed. Kastner also mentions ancient collections of serenades and nocturnes that might be called scholastic, written by Praetorius, Werckmeister, and others, and he classes these works with *quodlibets*.

In the eighteenth century * nearly every prince or rich nobleman

* Even in the sixteenth century princes and dukes plumed themselves upon their household musicians. The Duchess of Ferrara had her own orchestra, composed of women; yet the Lord Julian in Castiglione's "Book of the Courtier" (Hoby's translation into English, 1561), speaking of studies fit for a woman, said: "Likewise the instrumentes of musike which she useth (in mine opinion) ought to be fitt for this pourpose. Imagin with your selfe what an unsightly matter it were to see a woman play upon a tabour or drumm, or blowe in a flute or trompet, or anye like instrumente; and this bicause the boisterousnesse of them doeth both cover and take away that sweete mildenes which setteth so furth everie deede that a woman doeth."

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had his own orchestra, which on summer evenings played in a park; and in cities, as Vienna, there was much music in the streets, music of a complimentary or amorous nature. The music composed for these open-air and evening concerts was also performed in halls.

Short movements for one instrument or several were known in Germany as Parthien, and they were seldom published. Then there was a *cassazione,* or cassation, from the Latin *cassatio;* and this species of music should have been a piece that brought the end of the concert, an overcoat-and-galoshes piece; but the term was applied to any piece suitable for performance in the open air at night. The serenade, which in form is much like the cassation, was performed during parties, dinners, wedding feasts, in the parlors or the gardens of princes or rich merchants. Haydn and Mozart wrote much music of this nature, but they did not always distinguish between the cassation and the serenade, according to Michel Brenet, who says that the serenade always opened with a march, and that the movements were separated by *Menuettos.* The number of movements was from one to ten, and the instruments were from four to six. When the pieces were played in the open air, the parts were not doubled. A cassation of four instruments was played by only four musicians.

Johann Mattheson believed that a serenade should be played on the water: "Nowhere does it sound better in still weather; and one can there use all manner of instruments in their strength, which in a room would sound too violent and deafening, as trumpets, drums, horns, etc. . . . The chief characteristic of the serenade must be tenderness, *la tendresse.* . . . No melody is so small, no piece so great that in it a certain chief characteristic should not prevail and distinguish it from others; otherwise it is nothing. And when one employs a serenade out of its element—I mean effect—in congratulations, pageants, advancement of pupils in schools, etc., he goes against the peculiar nature of the thing. Things of government and military service are foreign to it; for the night is attached to nothing with such intimate friendship as it is to love" ("Kern melodischer Wissenschaft," Hamburg, 1737, p. 101).

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air performance,* and Mozart wrote his father in 1782 that one Martin had obtained permission to give twelve concerts in the Augarten at Vienna and four "grand concerts of night-music" in the finest squares of the town. Volkmann planned his serenades for concert-hall use. Brahms applied the term "serenade" to his Op. 11 and Op. 16, which were published in 1860, but Hans Volkmann, in his biography of Robert Volkmann (Leipsic, 1903), says that the latter did not know these works of Brahms when he composed his own serenades. The serenades by Brahms are more in the symphonic manner; while the purpose of Volkmann seems to have been to write music that would satisfy the dictum of Athenæus: "Music softens moroseness of temper; for it dissipates sadness, and produces affability and a sort of gentlemanlike joy." Yet Volkmann's third serenade begins in doleful dumps.

***

The minuet was a dance at Poitou, France. It was called *menuet* on account of the small steps,—*pas menus*. The dance, it is said, was derived from the courante. It quickly made its way to court, and Louis XIV. danced it to music composed for him by Lully. For the minuet, originally a gay and lively dance, soon lost its vivacity when exported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as "a noble and elegant simplicity; its movement is rather moderate than rapid; and one may say that it is the least gay of all such dances." Louis XV. was

* Sammartini wrote his first symphony at the request of the Governor Pallavicini at Milan in 1734.

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passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

The court minuet was a dance for two, a man and a woman. The tempo was moderate, and the dance was followed in the balls by a gavotte. Those proficient in other dances were obliged to spend three months learning the most graceful and ceremonious of all dancing steps and postures.

An entertaining volume could be written on this dance, in which Marcel saw all things, and of which Senac de Meilhan said: "Life is a minuet: a few turns are made in order to curtsy in the same spot from which we started." It was Count Moroni who remarked that the eighteenth century was truly portrayed in the dance. "It was the expression of that Olympian calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and were marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as 'tracer les chiffres d'amour,' and no such commonplace expression as violin was used during this stilted period. The musical instruments which accompanied the dance were called 'les âmes des pieds.'" Women never looked more beautiful when dancing than in a minuet. Don John of Austria journeyed to Paris in disguise merely to look on Marguerite of Burgundy in the dance. There were five requisites,—"a languishing eye, a smiling mouth, an imposing carriage, innocent hands, and ambitious feet."

When Haydn was in London in 1791, he went to balls in November,

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and he described his adventures in his entertaining diary. He wrote of one ball: "They dance in this hall nothing but minuets. I could not stay there longer than a quarter of an hour; first, because the heat was so intense on account of so many people in a small room; secondly, on account of the miserable dance music, for the whole orchestra consisted of two violins and a violoncello. The minuets were more like the Polish ones than ours or those of Italy."

The four famous minuets were the Dauphin's, the Queen's, the Minuet of Exaudet,* and the Court.

The minuet has been revived within recent years in Paris, in London, and even in this country, as a fashionable dance, and it has kept its place on the stage.

For a minute description of the steps of minuets, ancient and modern, see G. Desrat's "Dictionnaire de la Danse," pp. 229–246 (Paris, 1895).

It is said that the "menuet de la cour" was danced for the first time in New York since the days of Washington at an entertainment given for charity in the Academy of Music in February, 1876.

HYMNUS, OP. 33, NO. 3 . . . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living in Charlottenburg, Berlin.)

The music is set to this poem by Friedrich von Schiller (1759–1805):

HYMNUS.

(OCTOBER, 1788.)

Dass du mein Auge wecktest zu diesem goldenen Lichte;
Dass mich dein Aether umfliesst;
Dass ich zu deinem Aether hinauf einen Menschenblick richte,
Der ihn edler geniesst;
Dass du einen unsterblichen Geist, der dich, Göttliche, denket,
Und in die schlagende Brust,

* The song known as Minuet d'Exaudet—the words are from Favart's comedy, "La Rosière de Salency"—was sung in Boston at a Symphony Concert by Mr. Charles Gilibert, April 4, 1903. It was sung here by Mme. Blanche Marchesi, January 21, 1899.

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Und die belohnende Lust;
Dass du des Geistes Gedanken, des Herzens Gefühle zu tönen
Mir ein Saitenspiel gabst,
Kränze des Ruhms und das buhlende Glück deinen stolzeren Söhnen,
Mir ein Saitenspiel gabst;
Dass dem trunkenen Sinn, von hoher Begeistrung beflügelt,
Schöner das Leben sich malt,
Schöner in der Dichtung Krystall die Wahrheit sich spiegelt,
Heller die dämmernde strahlt:
Grosse Göttin, dafür soll, bis die Parzen mich fodern,
Dieses Herzens Gefühl,
Zarter Kindlichkeit voll, in dankbarem Strahle dir lodern,
Soll aus dem goldenen Spiel
Unerschöpflich dein Preis, erhabne Bildnerin, fliessen,
Soll dieser denkende Geist
An dein mütterlich Herz mit reiner Umarmung sich schliessen,
Bis der Tod sie zerreisst.

The following translation into English is by Alfred Kalisch:—

That thou mine eyes hast awakened to yonder radiance so golden
That I thy æther may breathe;
That to thy empyrean sublime mortal eyes may be lifted,
Nobler joys there to taste,
That thou a deathless soul didst implant, which, O Goddess, conceives thee,
And to my throbbing heart gav'st
Lavishing all thy gifts, the merciful warnings of sorrow
And all the guerdon of joy;
That all the thoughts of my mind, all my heart's deep emotion to utter,
Mine the music thou gav'st;—
Garlands of fame to thy prouder sons gav'st thou and fortune the wanton
Mine the music thou gav'st;—
And that soaring on high on fantasy's pinions life's image
Fairer and brighter is limned;
Fairer far in poesy's crystal Truth's shape is mirrored
Brighter the flame of her dawn—
Mighty Goddess, thankful joy for these gifts, till fate claim me,
In my bosom shall glow;
Full of love as a child's my heart shall for ever adore thee:
And from the gold of my lute
Endless pæans shall sound, sublimest Creatress, thy praises;
And on thy fond Mother's breast
Shall my spirit repose in chastest embrace close enfolded,
Until death shall loose my clasp.

The score of this song bears the date Munich, January 5, 1897. The accompaniment is scored for twelve first violins, twelve second

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Feierlich bewegt (with solemn movement), D-flat major, 3-4.

"Hymnus" is the third of "Four Songs for voice with orchestral accompaniment." It is for baritone or mezzo-soprano. No. 1 is "Verführung"; No. 2, "Gesang der Apollo"; No. 4, Pilgers Morgenlied.

"The Tambourine Player," Op. 5, No. 1 . . . . . Max Fiedler

(Born at Zittau, December 31, 1859; now living in Boston.)

Mr. Fiedler set this music, dedicated to Mrs. Toni Haller, to a poem, "Die Musikantin," by Joseph Freiherr von Eichendorff (1788–1857):—

Schwirrend, Tamburin, dich schwing' ich,
Doch mein Herz ist weit von hier.
Tamburin, ach, könnt'st du's wissen
Wie mein Herz von Schmerz zerrissen,
Deine Klänge würden müssen
Weinen um mein Lied mit mir.

Weil das Herz mir will zerspringen,
Lass' ich hell die Schellen klingen,
Die Gedanken zu versingen
Aus des Herzens Grunde mir.

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Schöne Herren, tief im Herzen,
Fühl' ich immer neu die Schmerzen,
Wie ein Angstruf ist mein Scherzen,
Denn mein Herz ist weit von hier.

The poem has been translated into English by Mrs. Bertram Shapleigh:—

Gayly, tambourine, I swing thee,
But my heart is far from here.
Tambourine, ah! couldst thou guess it,
How I suffer, but repress it,
Never daring to express it,
Thou wouldst shed for me a tear.

Though my heart from grief is bleeding,
Strike the cymbals blithely leading,
Thus my sorrow still unheeding,
Must I stifle ev'ry tear.

Gracious friends, my heart investing,
Grief pursues me, never resting,
Born of anguish is my jesting,
For my heart is far from here.

B minor; vivace e con passione, 2-4.

The song was published in 1908. It was composed about 1884, and scored for orchestra about five years ago, for two flutes, two oboes, two clarinets, two bassoons, two horns, tambourine, and strings.

Mr. Fiedler has composed a symphony in D minor, which was performed at Hamburg in 1886, a pianoforte quintet, a string quartet, a violoncello sonata, songs, and pianoforte pieces. The violoncello sonata in E-flat major was performed in Boston from manuscript at a concert of the Hess-Schroeder Quartet, April 13, 1909, by Messrs. Fiedler (piano) and Schroeder (violoncellist).

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"Er Ist's" . . . . . Hugo Wolf

(Born at Windischgräz in the south of Styria, March 13, 1860; died February 22, 1903, in the Lower Austrian Asylum in Vienna.)

The poem is by Edward Mörike (1804–1875):

Fruhling lässt sein blaues Band
Wieder flattern durch die Lüfte.
Süsse, wohlbekannte Düfte
Streifen ahnungsvoll das Land.
Veilchen träumen schon,
Wollen balde kommen;
Horch, ein Harfenton!
Frühling, ja du bist's,
Dich hab' ich vernommen.

Springtime flaunts his banner blue,
Borne on high by ev'ry zephyr;
Sweet the perfumes, welcome ever
Thro' the land that float anew.
Now the violets dream;
Soon they will be waking,
Hark! a harp-tone near!
Springtime, thou art here,
Thou this joy art making.
(*English translation by Frederic Field Bullard—Oliver Ditson Company's Edition.*)

"Er ist's" was composed by Wolf for voice and pianoforte on May 5, 1888. In February of that year he went to live at Perchtoldsdorf, a little village near Vienna. The house of his friend Heinrich Werner was put at his disposal. He wrote the first of this set of Mörike's songs, "Der Tambour," on February 16, and by November he had composed 53 of them. The days actually devoted to their composition were apparently 42 in number. On one day he wrote three. His letters to his friends at this period were extraordinary. "Just now," he wrote to Edmund Lang, February 22, "I have written a new song. A heavenly song, I tell you! *quite* heavenly! marvellous! It will soon be over with me, for my facility increases from day to day. How far shall I yet go? I dread thinking of it. I have no inclination to write an opera, for I tremble to think of the number of ideas it would mean. Ideas, dear friends, are terrible. I feel it. My cheeks glow with excitement like molten iron, and this state of inspiration is to me not a pure joy but a ravishing torture. To-day I have put together in imagination a whole comic opera at the piano. I believe I could do something really good in this line. But I shrink from the hardships of it; I am too cowardly for a methodical com-



poser. What does the future hold in store for me? This question torments and alarms me and occupies my thoughts in sleeping and waking. Am I one that is called? Am I in the long run indeed one of the chosen? God forbid! That would be a fine business for me!" Later he wrote about two songs, one of them so strange and awful that he was afraid of it: "God help the poor souls who will one day hear it." Another song he described as so strikingly characteristic and intense that "it would lacerate the nervous system of a block of marble"; and of another, "Fussreise," he said: "When you have heard this last song you can have only one wish in your soul—to die." As Mr. Ernest Newman, whose translation of the letters I have just quoted, says in his excellent Life of Wolf—"Hugo Wolf" (New York, 1907): "All this time he was deliriously happy—lived with the utmost frugality, worked at his songs all day, made music with a few chosen friends at night, and almost dismissed from his mind the crude external world in which he had so long struggled for a place."*

Mörike's volume was published in the spring of 1889 by the Wetzler firm in Vienna. The firm no longer exists. An Eichendorff volume was published in the fall of the same year, and early in 1890 the Goethe volume was published. A few friends paid the expenses of publication. Dr. Ernst Decsey makes this statement in the second volume of his Life of Wolf (p. 30): "About two hundred volumes were sent across the ocean to America, whereby a part of the expense of printing was provided for. This was an order by a Mrs. Elisabeth Fairchild of Boston, who became acquainted with Wolf in Bayreuth. The Mörike songs had made so deep an impression on her that she supplied herself immediately in American proportions so that she might thus surprise her singing friend."

Wolf orchestrated in 1889 and 1890 the accompaniment of about twenty of his songs. That of "Er ist's" was orchestrated in 1890. The scores of "Mignon," "Anakreons Grab," "Ganymed," and "Er ist's," were lost in 1894. Wolf was on his way in November, 1893, to mail them for a concert in January, 1894, to be given by Siegfried Ochs in Berlin. He left them in a street-car, and was not able to recover them. He described "Er ist's" as "brilliantly scored." So he was obliged to "set himself bravely at his writing desk." Yet Dr. Decsey says that the score of "Er ist's" (February 20, 1890) published by Peters is "perhaps the first instrumentation recovered" (vol. iv. p. 103).

In November, 1888, Miss Ellen Forster sang "Er ist's" with two other songs by Wolf at a musical evening of the Vienna Wagner Verein.

* Dr. Haberlandt says that, when Wolf was at work, he would scarcely sleep, eat, or go out of the house. "When the songs were written he would run to play them over to his friends, laughing and crying at the same time."

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***

Mr. Eliot Hubbard sang these songs of Wolf at a recital in Boston, November 30, 1896: "Gebet," "Der Gärtner," "Verborgenheit," and "Er ist's." Mme. Gadski sang "Er ist's," December 10, 1906.

Any information concerning a song of Wolf sung publicly in Boston before November 30, 1896, will be gratefully received by the editor of these program books.

The following songs of Wolf were heard here in order of time as follows:—

Heimweh, Mme. Sembrich, November 17, 1902.
Gesang Weylas, Mr. Francis Rogers, December 2, 1903.
Zur Ruh, Mr. David Bispham, January 19, 1904.
Auch kleine Dinge, Mr. David Bispham, January 19, 1904
Ein Ständchen euch zu bringen, Mr. David Bispham, January 19, 1904.
Komm, O Tod, Mr. David Bispham, January 19, 1904.
Wenn du zu den Blumen gehst, Mr. David Bispham, January 19, 1904.
Auf dem grünen Balkon, Mr. David Bispham, January 19, 1904.
Der Tambour, Mr. David Bispham, January 19, 1904.
Morgenthau, Mr. William Kittredge, February 11, 1904.
Fussreise, Miss Harriet E. Barrows, December 13, 1904.
Der Knabe und das Immlein, Mme. Sembrich, January 14, 1905.
Mögen alle bösen Zungen, Mme. Sembrich, January 14, 1905.
Auf ein altes Bild, Mr. George Hamlin, October 13, 1908.
Der Rattenfänger, Dr. Wüllner, December 7, 1908.
Epiphanias, Dr. Wüllner, December 7, 1908.
Auf eine Wanderung, Dr. Wüllner, January 17, 1909.
Der Freund, Dr. Wüllner, January 17, 1909.
Lied vom Winde, Dr. Wüllner, January 17, 1909.
Liebesgluck, Dr. Wüllner, January 17, 1909.
Zur Warnung, Dr. Wüllner, January 17, 1909.
Abschied, Dr. Wüllner, January 17, 1909.
Der Feuerreiter, Dr. Wüllner, October 27, 1909.

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Mr. Ernest Sharpe sung on February 8, 1905, at his studio in Chestnut Hill, these songs by Wolf: "Biterolf," "Verborgenheit," "Der Scholar," "Ach, des Knaben Augen sind," "Der König bei der Krönung," "Heut Nacht erhob ich mich," "Herz, verzage nicht Geschwind," "Das Köhlerweib," "Spottlied," "Blumengruss," "Auf ein altes Bild," "Wohl denk' ich oft," "Gebet," "Der Schäfer," "Der Freund."

Some of these songs have been sung, of course, by others than those named. Thus "Verborgenheit" has had a popularity that might be called dangerous. The editor would welcome additions and corrections. It may be truly said, however, that only a few of Wolf's songs are known here.

Caprice on Spanish Themes, Op. 34.

Nicolas Andrejevitch Rimsky-Korsakoff.

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at St. Petersburg, June 21, 1908.)

Rimsky-Korsakoff's "Capriccio Espagnol" was performed for the first time in St. Petersburg at a Russian Symphony Concert, October 31,† 1887. The composer conducted.

The Caprice was performed at one of Anton Seidl's Popular Orchestral Concerts at Brighton Beach, New York, by the Metropolitan Orchestra in 1891, at one of the concerts that were given from June 27 to September 7.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Dr. Muck, conductor, February 15, 1908.

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of St. Petersburg. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba,

* This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

† This date, given on the title-page of the score, is probably according to the Russian calendar. The date in our calendar would be November 12, 1887.

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kettledrums, side-drum, bass drum, cymbals, triangle, tambourine castanets, harp, and strings.

The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado*, derived from the Spanish word, *albor*, whiteness, dawn (Latin, *albor*, whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*, which is applied also to festival music at daybreak in honor of an army officer.

This serenade opens with the wild, tempestuous chief theme, which is given to the full orchestra. There is a subsidiary theme for the wood-wind instruments. Both themes are repeated twice by solo clarinet, accompanied by horns and bassoons, and strings *pizz.* A delicate cadenza for solo violin brings the close, pianissimo.

II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo

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primo, E major, organ-point on B, is for wood-wind, two horns, and two 'cellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6-8. The dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm in gypsy fashion for horns and trumpets. The drum-roll continues, now *ppp*, and the second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettle-drum roll. The fourth, also free, is for clarinet over a roll of cymbals. The oboe gives a short version of the theme. The fifth cadenza is for harp with triangle. The gypsy song begins after a harp glissando. It is attacked savagely by the violins, and is punctuated by trombone and tuba chords and with cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure of accompaniment. The two themes are alternated, and there is a side theme for solo 'cello. Then the strings, *quasi guitara*, hint at the fandango rhythm of the last movement, and accompany the gypsy song, now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings alternating with harmonics *pizz.* The pace grows more and more furious, animato, and leads into the Finale.

V. Fandango of the Asturias. A major, 3-4.

The origin of the word "fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin "fidicinare," to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word means "go and dance," but she does not give any authority for her

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statement. The dance is a very old one; it was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless." Let us quote from Vuillier: "'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*taconeos*), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstasy.' The music whirls along in a rapid triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effective, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering, sonorous, passionate, seductive. *Olè! Olè!* Faces beam and eyes burn. *Olè, olè!* The bolero intoxicates, the fandango inflames."

The principality of the Asturias, "the Wales of the peninsula," was the refuge of the aborigines. Neither the Romans nor the Moors conquered it, and it afterward became the cradle of the Gotho-Hispano monarchy. In Richard Ford's time—his famous "Handbook for

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Travellers in Spain" was first published in 1845—the costume of the lower classes was Swiss-like. "The females, when dressed in their best, wear bodices of yellow or green, laced in front and adorned with gold *joyas* * and coral necklaces. Dark-colored serges and black mantles or *dengues* are thrown over the head; sometimes pretty handkerchiefs are used, which are tied closely over the front, while the hair hangs down behind in long plaits or trenzas. The Gallician *madreñas*, or French-like wooden shoes, are also replaced by leather ones, and a small sock, edged with red or yellow, is worn over the stockings. The men generally have white felt caps turned up with green, and delight in skittles. Both sexes are kind, civil, and well-mannered, especially the women, who are gentle and attentive to the stranger. Their homes may indeed be humble, and their costume homely; but, far away from cities, the best qualities of the heart have never been corrupted; a tribute which none who, like ourselves, have ridden over these rugged districts, and shared in their unbought courtesies and hospitalities, will ever deny them." But see George Borrow's "Bible in Spain," chapters xxxii.–xxxiv., concerning the dangers in travelling in this region. Borrow was in the Asturias in 1837.

The chief theme of the fandango in this "Spanish Caprice" is announced immediately by the trombones, and a related theme for wood-wind instruments follows. Both themes are repeated by oboes and violins, while flutes and clarinets have figures in accompaniment. There is a variation in dance form for solo violin. The chief theme in a modified version is given to bassoons and 'cellos. The clarinet has a solo with fandango accompaniment, and the dance grows more and more furious, until the chief theme is heard again from the trombones. The fandango suddenly is changed into the Alborada of the first movement, "Coda, vivo." There is a short closing Presto.

***

The "Spanish Caprice" was performed at St. Petersburg in 1887, and it was published in that year. Yet we find Tschaikowsky writing to Rimsky-Korsakoff in 1886 (November 11): "I must add that your 'Spanish Caprice' is a *colossal masterpiece of instrumentation*,† and you may regard yourself as the greatest master of the present day."

* *Joya* is Spanish for a jewel, any precious thing. It also has other meanings. *Joyas* is often used to denote all the clothes and apparel belonging to a woman.—P. H.

† These words are italicized in the original letter.



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Tschaikowsky's admiration for his colleague was, however, a plant of slow growth. He wrote to Mrs. von Meck, in a letter dated San Remo, January 5, 1878: "All the young composers of St. Petersburg are very talented, but they are frightfully self-conceited, and are infected by the truly amateurish conviction that they tower high above all other musicians in the world. Rimsky-Korsakoff is (of late years) an exception. He is truly a self-taught composer, as the others, but a mighty change was wrought in him some time ago. This man is by nature very serious, honorable, conscientious. As a youth he was told in a society which first assured him that he was a genius, and then persuaded him not to study, that schooling killed inspiration, withered creative force, etc. This he believed at first. His first compositions showed a conspicuous talent, wholly devoid of theoretic education. In the circle in which he moved each one was in love with himself and the others. Each one strove to imitate this or that work which came from the circle and was stamped by it as distinguished. As a result the whole circle fell into narrow-mindedness, impersonality, and affectation. Korsakoff is the only one of them who about five years ago came to the conviction that the ideas preached in the circle were wholly unfounded; that the scorn of school and classical music and the denial of authorities and master-works were nothing else than ignorance. I still have a letter of that period which much moved and impressed me. Rimsky-Korsakoff was in doubt when he became aware of so many years passed without advantage and when he found himself on a road that led nowhere. He asked himself: 'What shall I then do?' It stood to reason he must learn. And he began to study with such fervor that school-technic was soon for him something indispensable. In one summer he wrote a mass of contrapuntal exercises and sixty-four fugues, of which I received ten for examination. The fugues were flawless, but I noticed even then that the reaction was too violent. Rimsky-Korsakoff had jumped suddenly from contempt for the school into worship of musical technic. A symphony and a quartet appeared soon after; both works are full of contrapuntal tricks, and bear—as you justly say—the stamp of sterile pedantry. He has now arrived at a crisis, and it is hard to predict

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whether he will work his way till he is a great master or whether he will be lost amid hair-splitting subtleties."

It should be remembered that this was written before the teacher of Glazounoff had composed his "Scheherazade," his "Capriccio Espagnol," and his better operas. Tschaikowsky in later years showed the warmest appreciation for his colleague and his works. He wrote in his diary of 1887: "I read Korsakoff's 'Snegourotchka,' * and was enchanted by his mastery; I even envied him, and I should be ashamed of this."

Tschaikowsky first became acquainted with compositions by Rimsky-Korsakoff when he visited St. Petersburg in 1867 and made his first public appearance as a conductor at a concert in aid of the famine fund (March 2). He led the Dances from his own "Voyevode," and Rimsky-Korsakoff's "Serbian" Fantasia was on the program. Early in 1871 Balakireff wrote Tschaikowsky that Mme. Rimsky-Korsakoff (born Nadejda Pourgould) had scratched out certain chords in the manuscript score of Tschaikowsky's "Romeo and Juliet" overture fantasia, sent to Balakireff for criticism, "with her own fair hands, and wants to make the pianoforte arrangement end pianissimo." (In the final arrangement the composer omitted these chords.)

In 1872 Tschaikowsky, visiting St. Petersburg again, met frequently the members of the "Invincible Band," and it is said that under their influence he took a Little Russian folk-song as the subject of the finale of the Second Symphony. "At an evening at the Rimsky-Korsakoff's,"

* "The Snow Maiden," a fantastic opera in a prologue and four acts, book based on a poem by Ostrowski, music by Rimsky-Korsakoff, was produced at St. Petersburg in March, 1882. It was performed at Paris in 1909.

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he wote, "the whole party nearly tore me to pieces, and Mme. Korsakoff implored me to arrange the Finale for four hands."

We find Tschaikowsky writing to Rimsky-Korsakoff from Moscow, September 22, 1875: "Thanks for your kind letter. You must know how I admire and bow down before your artistic modesty and your great strength of character! These innumerable counterpoints, these sixty fugues, and all the other musical intricacies which you have accomplished,—all these things from a man who had already produced a 'Sadko' eight years previously,—are the exploits of a hero. I want to proclaim them to all the world. I am astounded, and do not know how to express all my respect for your artistic temperament. How small, poor, self-satisfied, and naive I feel in comparison with you! I am a mere *artisan* in composition, but you will be an *artist*, in the fullest sense of the word. I hope you will not take these remarks as flattery. I am really convinced that with your immense gifts—and the ideal conscientiousness with which you approach your work—you will produce music that must far surpass all which so far has been composed in Russia. I await your ten fugues with keen impatience. As it will be almost impossible for me to go to Petersburg for some time to come, I beg you to rejoice my heart by sending them as soon as possible. I will study them thoroughly and give you my opinion in detail. . . . I should very much like to know how the decision upon the merits of the (opera) scores will go. I hope you may be a member of the committee. The fear of being rejected—that is to say, not only losing the prize, but with it all possibility of seeing my 'Vakoula' performed—worries me very much."

He wrote to Rimsky-Korsakoff, November 24 of the same year, about a pianoforte arrangement of his second quartet by Mme. Rimsky-Korsakoff, and ended: "A few days ago I had a letter from von Bülow, enclosing a number of American press notices of my pianoforte concerto.* The Americans think the first movement suffers from 'the lack of a central idea around which to assemble such a host of musical fantaisies, which make up the breezy and ethereal whole.' The same

* It will be remembered that the first performance of Tschaikowsky's pianoforte Concerto in B-flat minor was by von Bülow at Boston, October 25, 1875, in Music Hall. Mr. Lang conducted the orchestra, which was a small one. There were only four first violins.—Ed.

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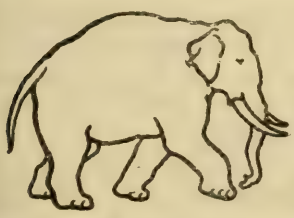
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critic discovered in the finale 'syncopation on the trills, spasmodic interrruptions of the subject, and thundering octave passages'! Think of what appetites these Americans have: after every performance von Bülow was obliged to repeat *the entire finale!* Such a thing could never happen here." The next month Rimsky-Korsakoff answered: "I do not doubt for a moment that your opera will carry off the prize. To my mind the operas sent in bear witness to a very poor state of things as regards music here. . . . Except your work, I do not consider there is one fit to receive the prize or to be performed in public."

Tschaikowsky wrote to his colleague, October 11, 1876: "I know how your quartet improves on acquaintance. The first movement is simply delicious and ideal as to form. It might serve as a pattern of purity of style. The andante is a little dry, but just on that account very characteristic—as reminiscent of the days of powder and patches. The scherzo is very lively, piquant, and must sound well. As to the finale, I freely confess that it in no wise pleases me, although I acknowledge that it may do so when I hear it, and then I may find the obtrusive rhythm of the chief theme less frightfully unbearable. I consider you are at present in a transition period, in a stage of fermentation; and no one knows what you are capable of doing. With your talents and your *character* you may achieve immense results. As I have said, the first movement is a pattern of virginal purity of style. It has something of Mozart's beauty and unaffectedness." This was the String Quartet in F major, Op. 12.

I have quoted these excerpts to show Tschaikowsky's opinion of Rimsky-Korsakoff and his works before he wrote to Mrs. von Meck his famous characterization of the "Invincible Band."

He wrote to Rimsky-Korsakoff afterward from Maidanovo, April 18, 1885: "Since I saw you last I have had so much to get through in a hurry that I could not spare time for a thorough revision of your primer." This was Rimsky-Korsakoff's Treatise on Harmony (translated into German by Hans Schmidt). The original edition was published in 1886; the third, in Russian, in 1893. "But now and again I cast a glance at it, and jotted down my remarks on some loose sheets.



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To-day, having finished my revision of the first chapter, I wanted to send you these notes, and read them through again. Then I hesitated: should I send them or not? All through my criticism of your book ran a vein of irritation, a grudging spirit, even an unintentional suspicion of hostility towards you. I was afraid the mordant bitterness of my observations might hurt your feelings. Whence this virulence? I cannot say. I think my old hatred of teaching harmony crops up here,—a hatred which partly springs from a consciousness that our present theories are untenable, while at the same time it is impossible to build up new ones, and partly from the peculiarity of my musical temperament, which lacks the power of imparting conscientious instruction. For ten years I taught harmony, and during that time I loathed my classes, my pupils, my text-book, and myself as teacher. The reading of your book reawakened my loathing, and it was this which stirred up all my acrimony and rancour. . . . Dare I hope that you would accept the position of the Director of the Moscow Conservatory, should it be offered you? I can promise you beforehand so to arrange matters that you would have sufficient time for composing, and be spared all the drudgery with which N. Rubinstein was overwhelmed. You would only have the supervision of the musical affairs. Your upright and ideally honorable character, your distinguished gifts both as artist and teacher, warrant my conviction that in you we should find a splendid Director. I should consider myself very fortunate, could I realize this ideal." Rimsky-Korsakoff declined the offer, courteously, but in no uncertain words.

***

Borodin wrote of him in 1875: "He is now working for the Free School: he is making counterpoint, and he teaches his pupils all sorts of musical stratagems. He is arranging a monumental course in orchestration, which will not have its like in the world, but time fails him, and for the moment he has abandoned the task. . . . Many have been pained to see him take a step backward and give himself up to the study of musical archæology; but I am not saddened by it, I understand it. His development was exactly contrary to mine: I began with the ancients, and he started with Glinka, Liszt, and Berlioz. After he was saturated with their music, he entered into an unknown sphere, which for him has the character of true novelty." Yet in

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1877 Borodin, Rimsky-Korsakoff, Liadoff, and Cui were working together amicably on the amazing "Paraphrases" for pianoforte, which Liszt valued highly and to which he contributed; and after the death of Borodin, in 1887, Rimsky-Korsakoff undertook the revision and the publication of his friend's manuscripts. He completed, with the aid of Glazounoff, the opera "Prince Igor" (St. Petersburg, 1890), just as he had completed and prepared for the stage Dargomijski's "Stone Guest" (St. Petersburg, 1872) and Moussorgsky's "Khovanschtchina"* (St. Petersburg, 1886, by the Dramatic Musical Society; Kief, 1892); yet he was more radical and revolutionary in his views concerning the true character of opera than was Borodin. And when, in 1881, Nikisch conducted "Antar" at the Magdeburg festival, it was Borodin who conveyed to the conductor the wishes of Rimsky-Korsakoff concerning the interpretation.

Liszt held Rimsky-Korsakoff in high regard. Rubinstein brought the score of "Sadko"† to him and said, "When I conducted this it failed horribly, but I am sure you will like it"; and the fantastical piece indeed pleased Liszt mightily. Liszt's admiration for the Russian is expressed in several letters. Thus, in a letter (1878) to Bessel, the publisher, he mentions "the 'Russian national songs edited by N. Rimsky-Korsakoff,' for whom I feel high esteem and sympathy. To speak frankly, Russian national music could not be more felt or better understood than by Rimsky-Korsakoff." In 1884 he thanked Rahter, the publisher at Hamburg, for sending him the "Slumber Songs" by Rimsky-Korsakoff, "which I prize extremely; his works are among the rare, the uncommon, the exquisite." To the Countess Louise de Mercy-Argenteau‡ (born Louise de Caraman-Chimay) he

* Rimsky-Korsakoff also orchestrated Moussorgsky's Intermezzo for pianoforte and "La Nuit sur le Mont-Chauve" (St. Petersburg, 1886), played here at a concert of the Boston Orchestral Club, Mr. Longy conductor, January 5, 1904.

† Habets tells this story as though Rubinstein had conducted "Sadko" at Vienna; but the first performance of the work in that city was at a Gesellschaft concert in 1872. Did not Rubinstein refer to a performance at St Petersburg?

‡ She was a zealous propagandist in the Netherlands of the New Russian School. Her husband, chamberlain of Napoleon III., died in 1888, and she then left Belgium, her native land, and moved to St. Petersburg, where she died in 1890. See the entertaining gossip about this once famous beauty in "Les Femmes du Second Empire" by Frédéric Loliée, pp. 347–351 (Paris, 1906).

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wrote in 1884: "Rimsky-Korsakoff, Cui, Borodin, Balakireff, are masters of striking originality and worth. Their works make up to me for the ennui caused to me by other works more widely spread and more talked about. . . . In Russia the new composers, in spite of their remarkable talent and knowledge, have as yet but a limited success. The high people of the Court wait for them to succeed elsewhere before they applaud them at Petersburg. Apropos of this, I recollect a striking remark which the late Grand Duke Michael made to me in '43: 'When I have to put my officers under arrest, I send them to the performances of Glinka's operas.' Manners are softening and Messrs. Rimski, Cui, Borodin, have themselves attained to the grade of colonel." In 1885 he wrote to her: "I shall assuredly not cease from my propaganda of the remarkable compositions of the New Russian School, which I esteem and appreciate with lively sympathy. For six or seven years past at the Grand Annual Concerts of the Musical Association, over which I have the honor of presiding, the orchestral works of Rimsky-Korsakoff and Borodine have figured on the programs. Their success is making a crescendo, in spite of the sort of contumacy that is established against Russian music. It is not in the least any desire of being peculiar that leads me to spread it, but a simple feeling of justice, based on my conviction of the real worth of these works of high lineage."

Liszt's enthusiasm was shared by von Bülow, who wrote to the *Signale* in 1878: "Rimsky-Korsakoff's 'Antar,' a program-symphony in four movements, a gorgeous tone-picture, announces a tone-poet. Do you wish to know what I mean by this expression? A tone-poet is first of all a romanticist, who, nevertheless, if he develop himself to a genius, can also be a classic, as, for example, Chopin."

***

Two more recent opinions concerning the music of Rimsky-Korsakoff are worthy of consideration.

Mr. Heinrich Pudor, in an essay, "Der Klang als sinnlicher Reiz in der modernen Musik" (Leipsic, 1900), wrote: "Rimsky-Korsakoff is

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And Mr. Jean Marnold, the learned and brilliant critic of the *Mercure de France*, wrote in an acute study of the New Russian School (April, 1902): "Of all the Slav composers, Rimsky-Korsakoff is perhaps the most charming and as a musician the most remarkable. He has not been equalled by any one of his compatriots in the art of handling timbres, and in this art the Russian school has been long distinguished. In this respect he is descended directly from Liszt, whose orchestra he adopted, and from whom he borrowed many an old effect. His inspiration is sometimes exquisite; the inexhaustible transformation of his themes is always most intelligent or interesting. As all the other Russians, he sins in the development of ideas through the lack of cohesion, of sustained enchainment, and especially through the lack of true polyphony. The influence of Berlioz and of Liszt is not less striking in his manner of composition. 'Sadko' comes from Liszt's 'Ce qu'on entend sur la montagne'; 'Antar' and 'Scheherazade' at the same time from 'Harold' and the 'Faust' Symphony. The oriental monody seems to throw a spell over Rimsky-Korsakoff which spreads over all his works a sort of 'local color,' underlined here by the chosen subjects. In 'Scheherazade,' it must be said, the benzoin of Arabia sends forth here and there the sickening empyreuma of the pastilles of the harím. This 'symphonic suite' is rather a triple rhapsody in the strict meaning of both word and thing. One is at first enraptured, astonished, amused, by the wheedling grace of the melodies, the fantasy of their metamorphoses, by the dash of the sparkling orchestration; then one is gradually wearied by the incessant return of analogous effects, diversely but constantly picturesque. All this decoration is incapable of supplying the interest of an absent or faintly sketched musical development. On the other hand, in the second and the third movements of 'Antar,' the composer has approached nearest true musical superiority. The descriptive, almost dramatic, intention is realized there with an unusual sureness, and, if the brand of Liszt remains ineffaceable, the ease of construction, the breadth and the

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co-ordinated progression of combinations mark a mastery and an originality that are rarely found among the composers of the far North and that no one has ever possessed among the 'Five.'"*

See also a study of Rimsky-Korsakoff by Camille Bellaigue ("Impressions Musicales et Littéraires," pp. 97–140); "À propos de 'Schéherazade' de Rimsky-Korsakoff," by Émile Vuillermoz, in *Le Courrier Musical* (Paris), February 15, 1905; *Mercure Musical* (Paris), March 15, 1907, pp. 282–284, article by N. D. Bernstein on R.-K.'s opera, "Legend of the Invisible City," etc.; June 15, 1907, pp. 652–656, by Louis Laloy; Alfred Bruneau's "Musiques de Russie et Musiciens de France," pp. 20–25 (Paris, 1903).

***

Rimsky-Korsakoff studied at the Naval Institute in St. Petersburg, which he entered in 1856, but even then he gave much time to music. He studied the violoncello with Ulich and the pianoforte with Fedor Kanillé. He was an officer in the marine service of Russia until 1873, and it would appear from a passage in Habets's "Alexandre Borodine" (Paris, 1893, p. 20) that about 1862 he came as an officer to the United States. His cruise lasted three years (1862–1865). He wrote his first symphony, the first written in Russia, according to Riemann's Musik-Lexicon (1905, sixth edition), when he was a midshipman. It was in 1861 that he began the serious study of music with Mily Balakireff,† and he was one of the group—Borodin, Moussorgsky, Cui, were the others—who, under Balakireff, founded the modern Russian school. His first symphony was performed in 1865. In 1871 he was appointed professor of composition at the St. Petersburg Conservatory. He was inspector of the marine bands from 1873 to 1884, director of the Free School of Music from 1874 to 1887 and conductor of concerts at this institution until 1881, assistant conductor in 1883 of the Imperial Orchestra; and from 1886 till about 1901 he was one of the conductors of the Russian Symphony Concerts, afterward led by Liadoff and Glazounoff. He conducted two Russian concerts at the Trocadéro, June 22, 29, at the Paris Exhibition of 1889; and he has conducted in the Netherlands. His thirty-fifth jubilee as a composer was celebrated with pomp and circumstance at St. Petersburg, December 8, 1900, and at Moscow, January 1, 1901.

Rimsky-Korsakoff married in 1873 Nadedja Nicholaevna Pourgold, a pianist of distinction and an arranger of orchestral scores for the pianoforte.

On March 19, 1905, Rimsky-Korsakoff was dismissed from the Conservatory of the Imperial Society of Russian Music. He had written an open letter to the director of the Conservatory protesting against the intrusion of an armed force, against the reopening of the classes contrary to the advice of the "Artistic Council," and against the dilettantism which rules absolutely the affairs of the Conservatory. The only member of the directorial Committee who had by nature

* Mr. Marnold wrote a little less enthusiastically about Rimsky-Korsakoff in the *Mercure de France* of September 16, 1908, and then reproached him sternly for his "pedantic" revision of Moussorgsky's opera "Boris Godounoff."

† Mily Alexeïewitch Balakireff, born in 1837 at Nijni-Novgorod and now living at St. Petersburg, began his musical career as a pianist. He has written a symphony in C major (played here at a concert of the Boston Symphony Orchestra, Dr. Muck, conductor, March 14, 1908) and other orchestral pieces, as "King Lear," "Thamara," "In Bohemia," which was played in Boston at Mrs. R. J. Hall's concert in Jordan Hall, Mr. Longy conductor, January 21, 1908; a pianoforte sonata and other pianoforte pieces, the most famous of which is "Islamey"; songs, etc. He published in 1866 a remarkable collection of Russian folk-songs.

and training a right to his office, Mr. Jean Persiany, immediately resigned after Rimsky-Korsakoff was ejected. The teachers Glazounoff, Liadoff, Blumenfeld, Verjbiélovitch, and others, severed their connection with the Conservatory. Letters of protestation against the treatment of Rimsky-Korsakoff were sent from the chief European cities. The Russian journals attacked savagely the Directorship. When a new opera by Rimsky-Korsakoff, "Kotschei," was produced in St. Petersburg at the Théâtre-du-Passage, March 27, with an orchestra made up of students who had struck for some weeks and with Glazounoff as leader, the tribute paid Rimsky-Korsakoff by musicians, journalists, writers, artists, was memorable, nor were the police able to put an end to the congratulatory exercises which followed the performance. For a full account of all these strange proceedings see the article written by R. Aloys Mooser and published in the *Courrier Musical* (Paris), November 1, 1905. In the fall of 1905 Glazounoff was elected director of the Conservatory and Rimsky-Korsakoff was reinstated.

In 1907 Rimsky-Korsakoff was present at the "Five Historical Russian Concerts" at Paris (May 16, 19, 23, 26, 30), when his "Christmas Night" symphonic poem, Prelude and two songs from "Snegourotchka," "Tsar Saltan" suite, and the submarine scene from the opera "Sadko" were performed, and he then conducted his works. (The regular conductors of the series were Messrs. Nikisch and Chevillard.) In the fall of 1907 he was chosen corresponding member of the Académie des Beaux-Arts, to take the place vacated by the death of Grieg.

The list of his operas is as follows:—

"The Maid of Pskoff" (St. Petersburg, 1873, revised in 1904); "A Night in May" (St. Petersburg, 1880, 1894); "The Snow Maiden" (St. Petersburg, 1882); "Mlada," ballet opera, originally an act by Borodin, Cui, Moussorgsky, and Rimsky-Korsakoff each (St. Petersburg, 1892 ?); "Christmas Eve" (St. Petersburg, 1895); "Sadko of Novgorod" (Moscow, 1897); "Mozart and Salieri" (Moscow, 1899?); "Boyarina vera Sheloga," prologue to "The Maid of Psoff" (Moscow, 1899); "The Bride of the Tsar" (Moscow, 1899); "The Tale of the Tsar Saltan" (Moscow, 1900); "Servilia" (St. Petersburg, 1902); "Koschtsei, the Immortal" (Moscow, 1902); "Pan Voyvode" (St. Petersburg, 1905); "The Legend of the Invisible City of Kitesch and the Maiden Fevronia" (St. Petersburg, 1907); "Zolotoi Pietouchok" (1909).

His chief works besides those already mentioned are a Fantasia on Servian themes for orchestra, Op. 6; Overture on Russian themes for orchestra, Op. 28; Fairy Tale for orchestra, Op. 29; Concerto in C-sharp minor (to the memory of Liszt) for pianoforte and orchestra, Op. 30; Symphoniette in A minor on Russian themes for orchestra,

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***

Rimsky-Korsakoff is known in Boston chiefly by his orchestral works. "Scheherazade," a symphonic suite, Op. 35, was played at concerts of the Boston Symphony Orchestra on April 17, 1897, December 11, 1897, January 13, 1900, February 4, 1905, October 17, 1908; "La Grande Pâque Russe," overture on themes of the Russian Church, Op. 36, on October 23, 1897; "Antar," symphony No. 2, Op. 15, on March 12, 1898; "Sadko," a musical picture, Op. 5, March 25, 1905; the overture to "The Betrothed of the Tsar," November 15, 1902, April 16, 1904, November 24, 1906; "Caprice on Spanish Themes," February 15, 1908.

ADDENDA: The statement was made in the Program Book of December 4, 1909 (page 610), that Mr. Longy conducted the first performance in Boston of Chausson's "Poem of Love and the Sea" for voice and orchestra on January 21, 1908. This statement was correct. It is only just to add that Chausson's "Poème de l'amour et de la mer" was sung with pianoforte accompaniment on December 9, 1902, by Mme. Alexandre-Marius in Steinert Hall, when Mr. Alfred de Voto was the pianist.

Mr. Arnold Dolmetsch wrote on December 26, 1909, concerning the notes to the Pastorale from Bach's Christmas oratorio in the Program Book of December 24–25: "The so-called part II. of the Christmas oratorio was performed under my direction at Chickering Hall, Boston, on December 27, 1907, December 28, 1908, and is to be given again to-morrow, Monday, December 27, 1909; in each case entire and as written by Bach. It is also worth noticing that at the Symphony performance last night Franz's unjustifiable edition was *not* used. I lent my own score and parts of the original version and my own organ part to Dr. Fiedler, who had them copied for his own use."

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SATURDAY EVENING, JANUARY 8, at 8 o'clock

PROGRAMME

Elgar . . . . . Symphony in A-flat major, Op. 55

Brahms . . . . . Concerto for Violin and Orchestra in D major, Op. 77

Loeffler . . . . . "The Devil's Villanelle," Op. 9

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Tuesday Afternoon, January 4, at 3.30

PROGRAM

VERACINI (1735-1786)	Concert-Sonata
STAMITZ (1746-1799)	Caprice
LECLAIR	Gavotte
VIEUXTEMPS	Aria all' antica
PAGANINI	Caprice, No. 23
PAGANINI	Sonatina, No. 12
LALO	Romance
SCHUBERT-WILHELMJ	"Ave Maria"
WIENIAWSKI	Polonaise, No. 1

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Monday Evening, January 24, at 8.15

PROGRAM

QUARTET, Op. 14. (First time)	Alexandre Winkler
SONATA for 'Cello and Piano, Op. 19	S. Rachmaninoff
QUARTET, Op. 76, No. 5	Haydn

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Program

SONATA, D major	Handel
LA FOLIA, Variations Serieuse	Corelli
(*a*) ROMANCE	Svendsen
(*b*) MENUETT	Mozart
TRIO, D minor	Mendelssohn

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THIRD CONCERT

Thursday Evening, January 6, 1910

JORDAN HALL

PROGRAMME

1. SCHUBERT . Allegro molto moderato, from Quartet in G major, Op. 161

2. MAX REGER String Quartet in E-flat major, Op. 109 (First performance in America)

3. SCHUMANN . . Quartet for piano and strings in E-flat major, Op. 47

Assisting Artist

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CONCERT ANNOUNCEMENTS

Chickering Hall, Monday Afternoon, January 3, at 3

IRMA SEYDEL — VIOLIN RECITAL

(Pupil of Mr. C. M. LOEFFLER) Mr. CARL LAMSON, Accompanist

PROGRAM

I. Sonata, "Le Trille du Diable," *Tartini.* II. (*a*) Reverie, *Vieuxtemps;* (*b*) Humoreske, *Dvorak;* (*c*) Scherzo, *Sphor.* III. Concerto in G minor, *Bruch.* IV. (*a*) Spanish Dance, No. 3, *Sarasate;* (*b*) Romance in F, *Beethoven;* (*c*) La Gitana, *Alard;* (*d*) Mazurka, *Wieniawski.*

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Symphony Hall, Wednesday Afternoon, January 5, at 2.30

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Jordan Hall, Saturday Afternoon, January 8, at 3

EDITH THOMPSON — PIANIST IN RECITAL

PROGRAM

Sarabande, *Rameau-MacDowell.* Les petits Moulins à Vent, *Couperin.* Gavotte, *Mozart-Siloti.* Sonate, Opus 22, *Schumann.* Intermezzo; Capriccio, *Brahms.* Prelude, Aria et Final, *Cesar Franck.* Le Vent, *C. V. Alkan.* Valse, Op. 42; Valse, Op. 64; Ballade, G minor, *Chopin.*

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	SATURDAY MAT.,	JAN. 22, AT 2:30
ITALY	FRIDAY EVE.,	JAN. 28, AT 8:15
	SATURDAY MAT.,	JAN. 29, AT 2:30
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FOURTH CONCERT

Thursday Evening, January 20, 1910

PROGRAMME

Goldmark . . . . . "Rustic Wedding" Symphony

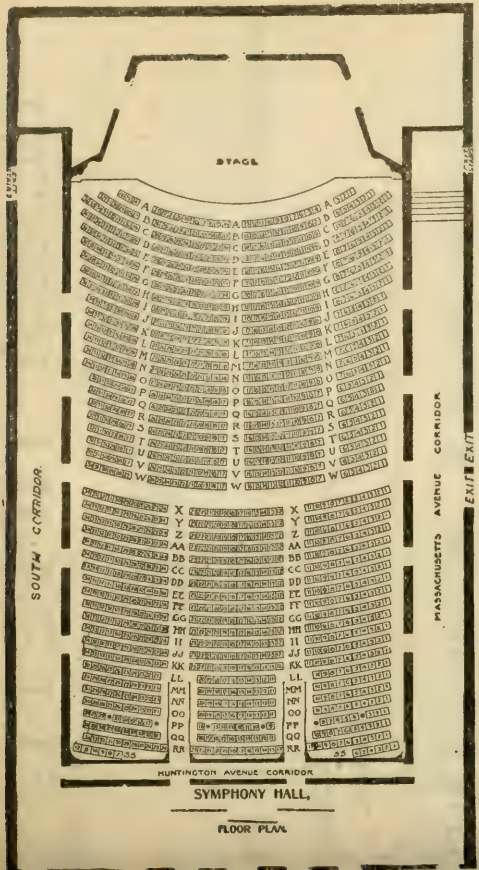
Tschaikowsky . . . . Concerto for Violin and Orchestra

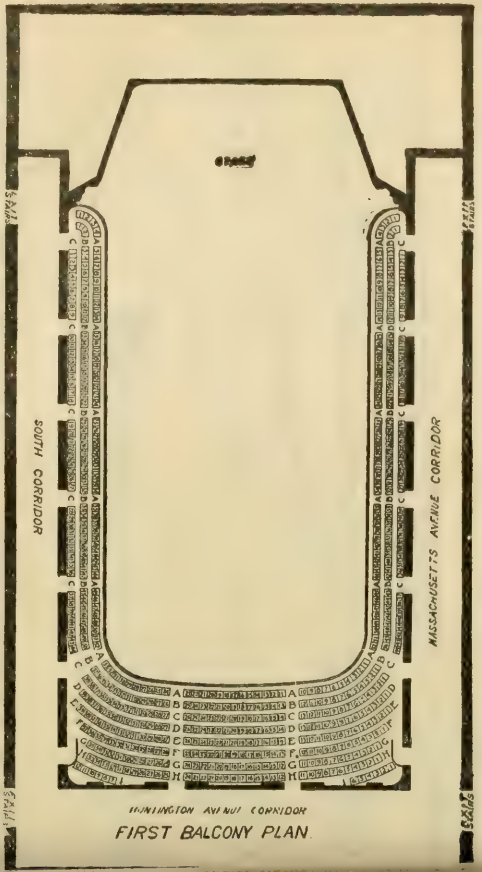
Dukas . . . . . "The Sorcerer's Apprentice"

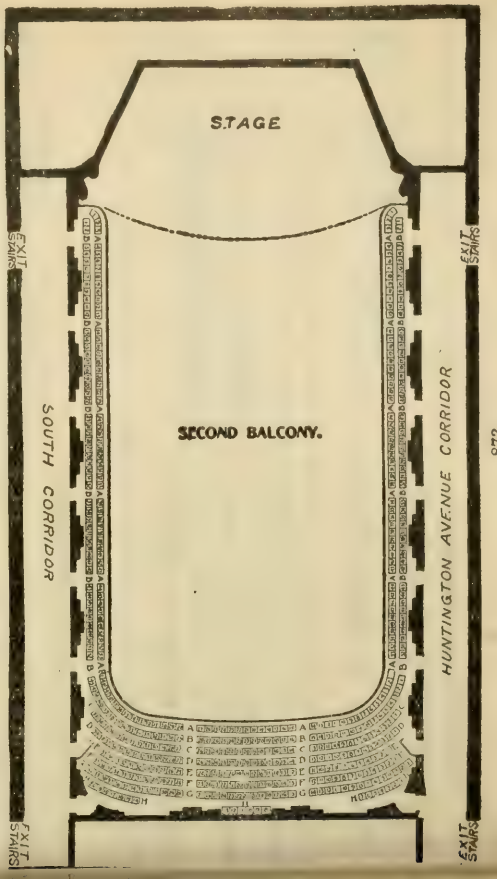
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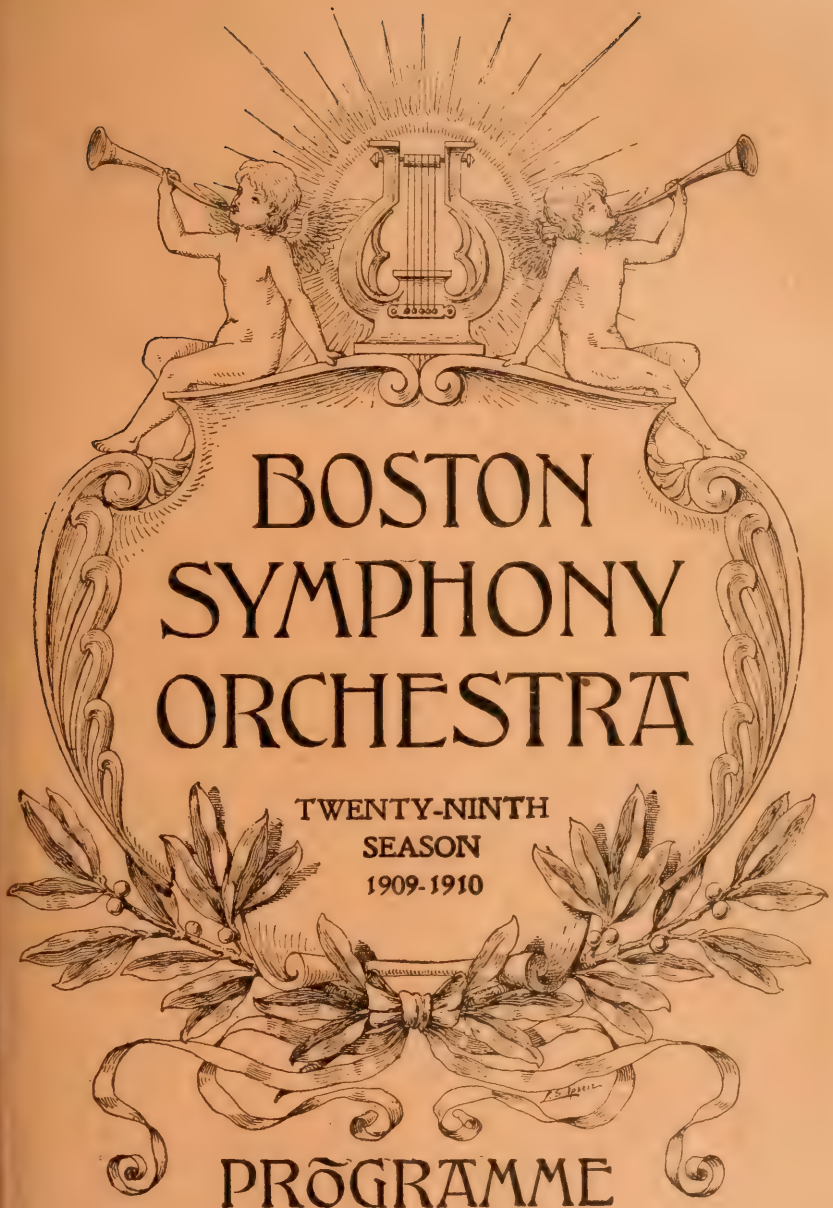
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Programme of the

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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, JANUARY 7

AT 2.30 O'CLOCK

SATURDAY EVENING, JANUARY 8

AT 8.00 O'CLOCK

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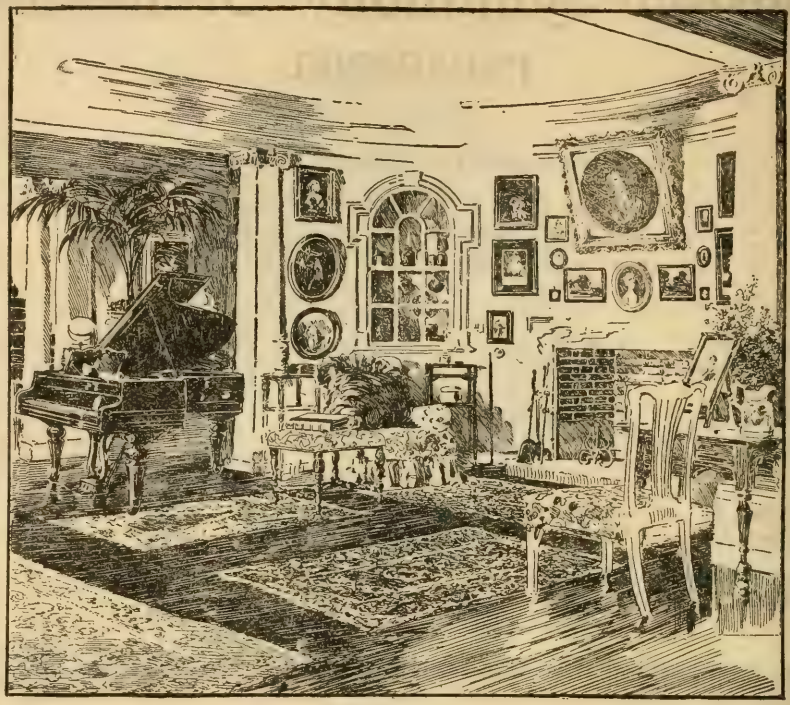
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SATURDAY EVENING, JANUARY 8, at 8 o'clock

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Elgar . . . . . Symphony in A-flat major, Op. 55

I. Andante nobilmente e semplice — Allegro.
II. Allegro molto.
III. Adagio.
IV. Lento — Allegro.

Dvořák . . . . . Concerto for Violin, in A minor, Op. 53

I. Allegro ma non troppo.
II. Adagio ma non troppo.
III. Finale: Allegro giocoso, ma non troppo.

Loeffler . . . "The Devil's Villanelle," Fantasia for Orchestra and Organ (after Rollinat's poem), Op. 9

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This symphony was performed for the first time at Manchester, England, December 3, 1908, by the Hallé Orchestra, led by Hans Richter. The first performance in London was on December 7, 1908, by the London Symphony Orchestra, led by Dr. Richter.

The first performance in the United States was at New York on January 3, 1909, by the New York Symphony Orchestra, led by Mr. Walter Damrosch.

The first performance in Boston was at a concert of the Boston Symphony Orchestra led by Mr. Fiedler, February 27, 1909.

***

This statement was made by the *Glasgow Herald* of December 4, 1908: "No one can accuse Elgar of composing in haste to repent at leisure. He studied the poem 'of 'Gerontius' for eleven years, and the first conception of 'The Apostles' goes back to his school-days. The new symphony was begun seriously about a year ago, but, as it was expected for the Elgar Festival of 1904, it probably had been taking shape in the composer's brain long before any actual notes were transferred to paper."

At the time of the first performance it was said that the symphony was inspired by the life and death of General Gordon. There was an immediate denial of this statement. To quote again from the *Glasgow Herald:* "Elgar's new symphony is suggestive enough, although there is no official 'program' attached. At first sight everything seems orthodox. There are the usual four movements, an Allegro with an introductory Andante, an Allegro molto, which is really a Scherzo, an Adagio, and a final Allegro preceded by a short Lento. Before dis-

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cussing details, perhaps it might be said here that, although the work has no 'program,' it follows a familiar emotional scheme. Autobiography has been hinted at, but the experiences that are voiced may be said to be as much general as particular. The 'program,' if there be any, is that evolved by Beethoven, and is in a sense as old as the Greeks—the struggle of man with his environment, Beethoven, unlike the Greek dramatists, believed that man was the master of his fate. He may be said to have invented the symphony that speaks of the victory to be wrested from sorrow. The four movements of the symphony since his day have been much concerned with the hero's indecisive fight with fate, his retiral for reflection, his return to the world in lighter mood, and his final struggle and victory. Sometimes we have what seems to be a love interest, sometimes it ends in the peace of philosophic pessimism, or even in despair, but the general scheme is usually plain enough without words. Elgar's many serious religious works show him to be a man who has thought and felt, and his symphony reflects what one might call the serious optimism of Beethoven. It is full of noble feeling, and its last word is unmistakably of triumph."

***

An analysis of the symphony published in the *Musical Times* (London) of December, 1908, may be considered as official:—

"The problem of how far the symphonic form can be moulded to meet the individual requirements of a modern composer has been shelved of late, when so many composers have occupied themselves instead with the tone-poem, a form which is entirely pliable to the particular program chosen for illustration. Must the symphony be regarded as too rigid a structure to admit the free play of modern ideas, or can it be satisfactorily used for the illustration of a program

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as Tschaikowsky used it? Or, further, is there something new to be said in music which admits no translation into words, and can the symphony more fitly express that? Many have felt that a symphony by Elgar must help to answer such questions, or at least give important data to those who are concerned with them.

"Now that the symphony is before us, the first fact that strikes us is its likeness to the classical model. It is in four movements: 1. Andante nobilmente e semplice—Allegro; 2. Allegro molto; 3. Adagio; 4. Lento—Allegro. The first is substantially in what is known as 'first movement' form, with certain important modifications which we shall note later; the second is practically a Scherzo in all but name; the third is a serene slow movement in a binary form without development, and with an important Coda; while the fourth, after a slow introduction, breaks into a swinging theme, the principal one of a rondo movement. So far all is orderly and even conventional in pattern, but closer study reveals indications that the formal scheme is subservient to a deeper purpose. The composer has denied that the symphony illustrates any particular story or phase of life; its purpose, however, is greater than can be contained in a program of words. It is written out of a full life-experience, and is meant to include the innumerable phases of joy and sorrow, struggle and conquest, and especially the contrast between the ideal and the actual

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in life. If, in a sense, it is the composer's private diary, it is written in a cypher to which every hearer possesses a key in his own experience."

***

The symphony, dedicated "To Hans Richter, Mus. Doc., true Artist and true Friend," is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, tamburo piccolo, cymbals, two harps, and the usual strings.

Introduction. The first theme is unfolded at length in the introduction. It is given at first to violas, flute, clarinets, bassoon. "It clearly represents the heroic attitude of mind and heart in its stately rhythm, and its unswerving advance to a majestic climax of sound. No chromatic discord mars its outline; the whole is broadly diatonic in the key of A-flat major. When the melody has been twice presented,—the second time with the fullest power of the orchestra and richly harmonized,—a typical harmonic progression wrenches the mind away from the exalted picture, and introduces a restless, searching theme in D minor, the principal one of the Allegro" (violins, clarinet). "We see the most important modification of form alluded to above in this contrast between the remote keys of A-flat major and D minor. Though the composer has made no avowal of his purpose, it is not perhaps too fanciful to connect the one with the inward life of thought and aspiration, the other with the outward struggle in the world of action. At any rate, this strenuous theme is developed in a way that suggests the battle of existence until, with a change of signature (from 2-2 to 6-4), the composer passes to the consideration of a number of secondary themes, each of which has a poetic beauty of its own, and which gradually lead to the second subject in F major. This is a suave, extended melody in the strings, whose meditative character is enhanced by the softly falling sixths which stand as accompaniment. It is succeeded by a development of the first theme, opening into a leaping arpeggio figure marked Giusto, and the softer emotions of the

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second theme give way to a virile treatment of the subject-matter, until it is arrested by a reminiscence of the idealistic theme of the introduction, suggesting that the heroic mood is involved in these turbulent surroundings. This begins the actual development section, in which the diverse elements are expanded and contrasted at length. To them is added a new theme, an arpeggio figure of uncertain tonality and sinister import, which is worked through a long sequence, till the principal theme struggles with it and finally conquers it. The first theme returns in its completeness and in its original key, D minor, but here again the contrast of the two principal keys (A-flat major and D minor) is taken into account, and a sudden transposition places the bulk of the recapitulation in the key of A-flat. This allows the heroic theme to return in its original key, and to blend with the matter of the Allegro as though it would gradually subdue the world forces to consonance with the ideal. It is heard in the Coda in simple duple time against various rhythms of the other themes. Amongst them the 6-4 rhythm is prominent and the evil-sounding arpeggio is heard. In the end they give way before the sublime attitude of the heroic theme, and the movement ends with a peaceful pianissimo.

"The key of the Scherzo lies only two steps away, as it were, on the subdominant side. Yet, as F-sharp minor, it looks and feels remote enough to detach it from all previous matter, and the whirling semi-quaver passage on which it is built introduces an entirely new aspect of things.

"One of the fugitive transitional passages in which the symphony abounds here follows, . . . and soon a reckless, almost barbaric second

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subject follows in C-sharp minor. The Trio of this movement is in B-flat major, and, like the Scherzo, has two principal subjects. The first is a flute duet on a B-flat pedal, a kind of Musette. The second is less notable, but it achieves success when, later on, it is combined with the principal subject. The climax of this movement is reached in the ultimate return of the two scherzo subjects combined. If the whole be taken as a picture of the exuberance of youth, then the gradual ebb of energy from the principal theme in the Coda has a special significance. From its semi-quaver form it passes to triplet quavers, thence to plain quavers and finally to crotchets, and dies down till life becomes almost extinct. When, however, it is only maintained by a single thread of sound, the theme reappears completely transfigured into a rich cantabile melody, the opening of the Adagio. . . . The actual notes are the same as those of the Scherzo, but its rhythm and key and mood are all entirely new. It is extended into a movement . . . in which the composer seems to have embodied his deepest thoughts and feelings. There is a high seriousness in the way the themes are unfolded, relieved by touches of human sympathy in the more chromatic episodes which link them together, and finally the movement is summed up by an inspired melody in which, as will be seen, the interval of the rising seventh is prominent. It has no thematic connection with either of the melodies on which the movement is built, yet it seems to be the complement of them both, and after it the pianissimo ending comes as a complete point of repose.

"The two middle movements have carried the hearer far from the main problem of the symphony, and a Lento introduction to the

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Finale recalls us. In it the heroic theme and the tortuous arpeggio, which strongly suggests some malign force, both find place, and with them are combined fragments from the themes of the Finale. The two chief keys (A-flat major and D minor) are suggested, though the latter prevails. Out of reminiscence and foreboding the vigorous principal theme leaps to light. It is marked risoluto, and its character is typical of a concentrated and manly energy. A striking harmonic progression quickly leads to a joyous, open-hearted second subject, smoother, but not less energetic than the first." The first phrase of this is used in the peroration. After an ascending passage, a broad diatonic phrase makes its appearance, and from a soft entry marches through a sequence of keys to a climax. "With these materials the movement is elaborately developed until at last a reference to the heroic theme brings a more thoughtful treatment of the matter. The whole mood changes, the physical energy is relaxed, and the violins play an augumented and cantabile form," of the broad diatonic phrase, "supported by flowing arpeggio figures in the key of E-flat minor. This marks the final turning away from D minor tonality, and the recapitulation is arrived at in the key of E-flat, changing to A-flat major at the point" where the diatonic phrase "takes command and marches triumphantly forward to the climax. In the Coda the heroic theme prevails above all, not, as in the first movement, to subdue the activities of life, but to glorify and fulfil them."

Mr. MISCHA ELMAN, violinist, was born on January 20, 1892 (the date 1891 is also given), at Stalnoje in the Government of Kiev, Russia. "His father, as schoolmaster, recognized the boy's great talent, and at the age of five Mischa played before a select audience at a concert arranged by the President of the village, a lady of nobility, when the youthful performer astonished his hearers by playing several pieces on a small violin. He had no knowledge of notation, but played by

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ear familiar and popular pieces which his father had previously played to him." His father finally succeeded in taking his son to Odessa and in gaining his admission to the Imperial Music School of that city. He was there taught the violin by Fidelmann, and his extraordinary ability became known outside of Russia. Early in 1903 Leopold Auer invited him to St. Petersburg to study with him.

He then played in public for the first time early in October, 1904, at a concert of the German Singing Club in St. Petersburg, and ever since has led the life of a virtuoso.

His first performance in Berlin was on October 15, 1904. His first public appearance in England * was at one of Charles Williams's concerts in London, March 21, 1905, when he was hailed as a great and mature violinist at the age of thirteen. He played in the United States for the first time at a concert of the Russian Symphony Society in New York, December 10, 1908 (Tschaikowsky's concerto). His first recital in New York was on December 17, 1908.

He played for the first time in Boston at a concert of the Boston Symphony Orchestra, January 2, 1909 (Tschaikowsky's concerto, Op. 35). He gave recitals in Jordan Hall, January 12, 1909; in Symphony Hall, February 1, March 20, 1909. He played at a concert given on April 4, 1909, in aid of the Pension Fund, Beethoven's concerto and Saint-Saëns's Introduction and Rondo Capriccioso. His first appearance in Boston in the season of 1909–10 was at Mrs. Hall McAllister's Morning Musical at the Hotel Somerset, December 27, 1909.

* Elman played a few evenings before in London at Lady Palmer's "At Home" at the Salle Erard.

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This concerto was, I believe, first played by Mr. Franz Ondricek, and he was the first to play it in London in 1886. Mr. Carl Halir played it in Berlin in 1891, and Mr. Max Bendix in Chicago the same year. Mme. Maud Powell played it in New York in 1893.

Mr. Bernhard Listemann played it in Boston with pianoforte accompaniment, January 9, 1893. The first performance in Boston with the orchestral accompaniment was by Mr. Timothée Adamowski at a concert of the Boston Symphony Orchestra, November 17, 1900.

The following analysis is by Mr. W. F. Apthorp:—

"The first movement is not very regular in form. It begins, without slow introduction, Allegro ma non troppo in A minor (4-4 time), with an exposition of the first theme in the tonic by the whole orchestra in unison and octaves, answered by the solo violin accompanied by the wood-wind and horns; this exposition is then repeated in the subdominant, D minor. Then the orchestra enters fortissimo with a somewhat altered version of the theme, soon passing on to the second theme, in B-flat major and A minor, sung by the violins in octaves against a more florid counter-theme in the wood-wind. The solo

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violin then enters with the first theme in the dominant, E major, and briefly develops it together with the orchestra, soon passing to a new version of the second theme. Extended developments on both these themes now follow, almost amounting to working-out; then the solo instrument brings in a third theme, beginning in C major, but constantly modulating, and soon takes up a scherzando variation of it. Some brilliant passage-work leads to a return of the first theme in the full orchestra in the tonic A minor, the solo violin soon taking part in the development, the tempo gradually slackening, until we pass over to the next movement, with which this one is enchained.

"The second movement, Adagio ma non troppo in F major (3-8 time), is a Romanza containing the very extended development of three themes. The first of these is given out and carried through by the solo violin in the tonic, F major; then, just as the orchestra has taken it up forte (the melody in the wood-wind, the first violins playing a counter-theme to it), as if rounding off the period, the solo violin suddenly enters with the second theme in F minor, Poco più mosso. The development soon passes into passage-work for the solo instrument, against which the strings softly whisper the third theme in the dominant, C major. The development and working-out of the second and third themes continues—now in the solo violin, now in the orchestra against passage-work in the solo instrument—until a brief return of the first theme in the tonic, F major, in the horns against arpeggios in the solo violin brings the movement to a close.

"The third movement, Finale: Allegro giocoso, ma non troppo, in A major (3-8 time), is a brilliant and elaborately developed Rondo on three themes, with occasional subsidiary passage-work. The first theme is given out by the solo and orchestral violins in the Tonic, A major, and followed by three successive subsidiaries (the first in F

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major in the orchestra, the second in F-sharp major against running passage-work in the solo instrument, the third in F-sharp major in the solo violin accompanied by the wood-wind). The second of the principal themes then enters in the solo violin in the Dominant, E major, but with a besetting tendency to modulate to C-sharp minor. The first theme soon returns in the Tonic in the solo instrument, and is then taken up forte as an orchestral tutti, leading to the third principal theme, in the solo violin, in D minor (2-4 time); extended developments on this theme are followed by another return of the first theme in the tonic, and the third part of the movement begins; it is a sufficiently regular recapitulation of the first. The third theme (in 2-4 time) makes a brief reappearance just before the Coda.

"The orchestral part of this concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, one pair of kettledrums, and the usual strings. The score is dedicated to Joseph Joachim."

ENTR'ACTE.

FRANZ LISZT IN ROME.
II.

BY NADINE HELBIG.

(From the New York *Sun*.)

Marco Minghetti was then Prime Minister, and the whole Right assembled at his home. We were often astonished there at Liszt's enormous knowledge in all matters connected with history and politics. My husband once asked him how he had found the time to acquire all this knowledge. Liszt answered that he had always made it a principle while he was playing his scales to have an encyclopædia open on the piano. Besides this acquired knowledge he had a great insight into the talents of his fellow-men. He was the first to recog-

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nize the great value of Count Gobineau and drew our attention to it. He had a sincere admiration for other musicians. I often played novelties to him, and can remember the sincerity of the pleasure some of them gave him; for instance, the two waltzes of Draeseke, the great piano sonata by Tschaikowsky, and several things by Kirchner and Grieg. Once he invited us all to go with him to a concert given by an Irishman who appeared as "Paganini redivivo," a man who looked much like Paganini and who dressed in the costume of his time.* This man gave a concert every night, generally in a little theatre. He came up in a cloud of steam, deadly pale, into the limelight, played the twelve Studies of Paganini, and then disappeared in steam again under the stage. Liszt was enchanted by his astonishing virtuosity, and, much as he objected to the charlatanry, he was amiable and treated him as a colleague, and we could not console him when he shortly afterward heard that the poor fellow had died in great misery. He wrung his hands, and kept saying, "*Si je l'avais su, si je l'avais su.*"

To console a young musician whose first concert had been very ill attended, Liszt related that his own first concert had been just as great

* An Irishman named Richard M. Levey appeared as violinist in Paris about 1850, and was concertmaster of Musard's Concerts at the Hôtel d'Osmond. He went to London, and gave an impersonation of "Paganini's Ghost" at the Royal Polytechnic Institution. I saw and heard him in London in 1878, when he was billed as "Paganini Redivivus." He gave many recitals in the English provinces and on the Continent.—P. H.

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a failure. I forget now in what town it was, but after the concert he wanted to leave it at once; but a friend urged him to give a second concert, and guaranteed that the whole population would come to hear him, and really the next night Liszt played to a crowded house. He was astonished at this, and still further amazed when the audience, after the concert had ended, crowded onto the platform and then left, apparently much disappointed. His friend confessed that he had spread the report that Liszt had six fingers on each hand, and had thus aroused public curiosity.

I have forgotten at what date Liszt gave up his rooms at Santa Francesca, but he went to live in a dark apartment, 43 Via dei Greci, near the Countess Caroline von Sayn-Wittgenstein. She was the magnet which drew him always to Rome.

I must say a word about her, and also about Olga Janina.

I met the Countess Caroline von Sayn-Wittgenstein in the autumn of 1872.* We were staying at Castellamare near Naples, and I was slowly recovering from the loss of my second daughter, aged a year and a half. My husband received a curious letter from the old countess, whom he knew already. She wrote that she had allowed us seven years of married happiness and now wanted him to bring me to see her. I was not anxious in the least to make her acquaintance, but my husband and a dear old motherly friend urged us to yield. So one fine day my husband took me to her ugly, untidy, and crowded lodging in the Via Babuino. The first impression I had was not favorable. She rushed at me, embraced me, thrust a thick Havana cigar into my mouth, and devoured me with her exaggerated amiability.

I hoped I should displease her, since I couldn't smoke her cigars,

* Compare with this description of the Princess the chapter "Madame la Princesse de Wittgenstein" in "Rome: Souvenirs d'un Musicien," by Henri Maréchal (Paris, 1904).—P. H.

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did not respond to her embrace, and did not dress in the colors of the rainbow, as she did, but I was disappointed. Probably it was because I did not utter a single word during the whole of my visit,—she did not give me the time. Anyhow, she came very early next morning to see me. She gushed over me, over my husband, my child, the nurse, the view from the windows, over the cats and the furniture. The only thing for which she was not enthusiastic was the mourning I was wearing. Clever she certainly was, but during the whole of her visit I could not help thinking what a terrible time Liszt, the most tender-hearted of mortals, must have with such a virago. "Parsifal" had not yet been written, but years after the seduction scene reminded me of her: she was *Kundry* and poor Liszt *Amfortas*.

This one-sided affection lasted several months. She came almost every day to take me *pour prendre de l'air*, of course in a close coupé with the windows up, where I was half stifled by the perfumery with which she was saturated. Night and morning I had sweet little notes from her, which I used to put between two sheets of glass before I read them for fear of the scent they had. At night she wanted my husband to take me to her. There, when we were alone or even when others were there, she would read me by the hour things she had written. The room was very hot, and there was but one lamp in it. I always fell fast asleep, so that my husband, when he came to bring me home, had to pinch me hard to wake me. Then she would say, "Votre femme est charmante, comme elle sait bien écouter!" Such praise did a sound sleep earn for me. Soon we came to a struggle. She wanted to make me costly presents; to order me clothes like her own, fit me out with jewelry, and win me with fine books. I stood firm, and after a few months her love began to cool. We were friendly for several years afterward, and *à petites doses* I learned how to endure her. She was certainly clever, and loved Liszt *à sa manière*. I really admired her after Liszt's death. She was very religious, but after his loss sought no consolation; she lost all energy, kept to her bed, and died a few months after him in 1887.

As I am writing about Liszt in Rome, I cannot omit the Olga Janina episode, though it is unpleasant for me to speak of it.

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One autumn, the first time Liszt visited me, he told me of the countless letters he had from all sorts of people who wanted him to teach them; among them several very pressing ones signed O. Janina. These letters continued in spite of the short answer he used to send to such applicants, that he was not a piano teacher and that much better training could be had from professionals at the conservatories. He had thought that O. Janina was a struggling young man, and was astonished one day when a homely but elegantly dressed young lady threw herself at his feet and begged to go with him to Rome. "The heart is not a stone," says the Russian proverb. He let her come. Right from the first she spent her whole time weeping. Liszt called me one evening, and asked me to look after her. I was a wife and mother, and knew how hard it was to be separated from husband and children.

Olga Janina was small and thin and really very homely. Besides, she had her hair cut short and had most unsightly hands, like the talons of some bird of prey. Her nails were cut down to the quick, and were often bloody. She played like a demon. I shall never forget how she played the first Mephisto Waltz at the first lesson.

In my simple way I did my best to console her, as Liszt had asked me. Shortly afterward he asked me to beg her not to dress so elegantly, for she came every week with a new Worth dress from Paris, and the poor little Roman girl pupils began to spend too much money on their dresses. Olga Janina laughed at my request. Thereon I told the Roman pupils that I should always come to the lessons in the same black dress, and advised them, too, to dress as simply as possible, since the master wished it. The girls were very glad to do what I suggested, and even now when I meet them they tell me how very grateful they were for my advice.

After the publication of those harmful books "Le Roman d'une Cosaque," etc., by Robert Franz, I have often been asked how far the tale there told is true. I have always advised people to go with the wretched book to Trajan's Forum. The real house stands there. It is a very modest house, has a poor little loggia, a narrow little balcony with two little creepers which will not grow. The novel makes

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The end of the tale is well known. One day in Budapest Olga Janina rushed into his room and shot at him. She missed, thank God, and a guardian angel in the shape of his valet, Miszka, saved Liszt from the hands of the fury.

Liszt's new rooms were too small to hold the growing crowd of pupils. He began to teach them elsewhere, sometimes in my house in a large salon in the institute, where he had two pianos at his disposal. At one of them he would sit and without speaking much would show the pupil how this or that passage ought to be played. Sometimes in the Sala Dante after a concert he would discuss the pieces that had been played and have us play to him. One such lesson none of us who were present will forget. The concert had been long, and the December days were short. It was dark when the audience left the room and the gas was turned off. One of us had to be sent down to buy a couple of candles and candlesticks. By their light the lesson was given in the big eerie room with its chairs all higgledy-piggledy. Bertrand Roth I think it was who played the pianoforte sonata. When he came to the adagio, Liszt motioned him away and sat down at the piano. *Unerhörtes hört sich nicht;* but we have heard it. When we had so far recovered that we could look in one another's faces, every one saw that his neighbor's eyes were filled with tears. There was a long pause. The last movement was never played.

When the Cardinal Prince von Hohenlohe went to live in the splendid, though fallen Villa d' Este, Liszt accepted his pressing invitation and followed. There he could meditate, pray, and work in comfort, rest, and solitude. A few of us had still the privilege of enjoying his instruction occasionally there. Nowadays one rides to Tivoli in a little over an hour in a comfortable railway carriage, but then one had to get up very early in order to take the diligence and then was shaken up and down in a pre-Adamite coach for more than four hours. The Campagna, too, was anything but safe. Still, I often went there to spend some wonderful days.

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The Cardinal lived on the first floor in a suite of enormous rooms with very little furniture in them, icy cold in winter, very splendid, but without a trace of modern comfort. He had arranged some rooms for Liszt on the upper floor. His study had been built into the top landing of a disused circular staircase, and was just big enough for his piano. The Cardinal had himself selected the paper for the room with much trouble, but with very little taste. I can still see it, bright blue with big fat roses, to recall the miracle of St. Elizabeth. I recollect it because this paper started an interesting conversation with Liszt. I asked him if the saint had really answered quite honorably when her husband asked what she was carrying in her dress, and she answered "roses." Liszt said that he thought that she had already an intuition that a miracle had taken place which had turned the food into roses.

At my first visit Liszt complained that his eyes were so dim that he could no longer see the beautiful view from the one little window of his study. I went at once into his bedroom, and came back with a bowl and a towel. In a few minutes the window was clean of the tobacco smoke which had darkened it, and my dear master again had the splendid view of the cypresses with the Roman Campagna behind them, and could see St. Peter's in the distance. He was so grateful that he kissed my wet hands. Poor, dear old friend! His own hands were quite red, swollen, and sore with chilblains. He showed me the tin lantern by the light of which he used to go every morning at three o'clock to the neighboring church.

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"Harmonies religieuses et poétiques." He felt quiet and happy in his retreat in the neighborhood of the Cardinal, who could be endlessly witty, humorous, and cheerful. Liszt, too, in spite of his piety could be jovial to the verge of extravagance, and I remember one afternoon his playing the whole "Barbier von Bagdad" to the Cardinal and myself, and singing it, too.

In 1879 the harvest in the Sabine Hills had proved a failure and the people were starving. The Cardinal proposed to Liszt to give a concert in the big hall of Villa d' Este in aid of the poor. Liszt was quite willing, and the two dear old men considered how to organize their concert. Rome was so far off that the expense of the transport of an orchestra was too great. Professional musicians would not care to play the piano at a concert where Liszt played, and that is how Alfred Reisenauer (an infant phenomenon who then was being taught by Liszt) and I had the honor of playing at it. The rumor that Liszt was again to play in public spread like fire in Rome, and English people and Americans and other strangers rushed for tickets. The steam tramway had just been completed. Four times as many trips as usual were made and there were besides many carriages which made the road a dark line. Never for centuries had Tivoli been so full.

There lies before me now the last program on which Liszt's name appears as a performer, a shabby little sheet badly printed by one of the presses of Tivoli, a mistake in almost every word; but for me it is a dear treasure, a diploma that makes me proud. The sheet is fifteen centimetres high, ten centimetres broad, and the text is framed in by an ugly ornament:—

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Programma.

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2. Rotoli, Melodia . . . . . Siga. Carlandi
3. Fantasia per Arpa . . . . . Sig. Cervantes
4. Liszt, Enfant si j'étais Roi . . . . . Signor Rotoli*
5. Heroide funebre (Poema Sinfonico) . . . . . Siga. Helbig
6. Tarantella . . . . . Sig. Reisenauer
7. Cappriccio Spagnolo per Arpa . . . . . Sigor Cervantes
8. Rotoli, Duetto . . . . . Signori Carlandi e Rotoli
9. Fantasia . . . . . Sig. Listz

Is it not a jewel of ghastliness? No. 9, Fantasia. Liszt played his "Ave Maria Stella." Loud applause from the audience. Liszt was very glad, and the poor people in Tivoli had the money for a good dinner.

I spent many happy days with these two amiable old clerics. The Cardinal had much tact as well as goodness, and did everything to keep Liszt's spirits up. It was very necessary then, since the trouble in his eyes was making terrible progress.

Much has been written about Liszt as a master in the realm of sound, as the musician *par excellence* to whom we owe the highest spiritual and artistic enjoyment.

The Franz Liszt whom I know and love is not only the greatest of all musicians of our time, but a good and great man, who was always ready to help, and always went about helping with infinite goodness of heart and delicacy.

Even in little things he could be quite touchingly nice. Once he told me that everybody said that I was a good fairy, and he wondered that I had never given him any present of my work, though he had been teaching me music for a year and a day. I answered that we were good Franciscans and only used the most necessary

*This was Augusto Rotoli, who was born at Rome, January 7, 1847. He came to Boston, composer, singer, and teacher, in 1885 and dwelt here, honored and beloved, until his death, November 26, 1904.—P. H.

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things. Besides, it was not worth while working for him, for he either gave away the presents that came to him from all sides or he sent them to the museum at Budapest. Still, I bought him a dozen fine big handkerchiefs and worked his monogram in the corner, supported by angels, *à la* Ludwig Richter. I was glad that he was delighted at so useful a present. He showed his new handkerchiefs all around, and praised my practical sense. The result was that dozens of handkerchiefs were sent to him by everybody. Mine were used. The others he gave away to his pupils.

Liszt cared very little for comforts or indeed for external things at all. He was never disturbed by the weather, and went out in rain and storm, and always said, "Le temps ne s'occupe de moi, donc je ne m'occupe pas du temps."

In his last years Liszt lived in the very modest Albergo Aliberti, quite near the Countess Wittgenstein, whom he visited daily and with whom he always dined. Woe to anybody who dared to invite Liszt to dinner! Once I did it, and got a furious letter from the old lady, in which she almost accused me of making an attempt on his life. Liszt stayed in his hotel in the evening, and was very glad if people came and made up a whist party. Unfortunately, I had no talent for whist. Still, I often went, and was very glad when the four was complete without me, and I could look on while he was playing with his grand-daughter, Daniela von Bülow, the Prince Hohenlohe, and the sculptor Ezekiel. It was sadder to find him alone. He sat at his writing-table in his tiny, overheated bedroom, and struggled to set his last glorious thoughts on paper. But, alas! he could no longer distinguish between the lines, and wrote notes on top of notes. Who knows what thus was lost! Shortly before Christmas, 1881, he intrusted me with the manuscript of a Christmas song for baritone and three trebles. I copied the parts out in haste, and found six good women voices and a tolerable baritone, and had them study the piece. We assembled early on the morning of Christmas Day in the Hotel Aliberti, before the door of Liszt's bedroom, and waited until he rang for his servant, Spiridion. Then we began a simple and affecting song, and sang it very well. The dear old master was crying when he came out of his room, before we had had time to vanish as we had arranged. He thanked us very sincerely. I had to go to mass, and therefore left with him the score and the vocal parts. Two or three days afterward he brought them back to me, and said that he had

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had to add five bars at the end. He had done it with his own hand very carefully, both in the vocal parts and in the score, and on the score he had written in trembling letters this dedication: "À Madame Helbig, en bon souvenir de la belle production de ce chant, 25 Décembre, 81, à Rome, son très affectionné serviteur, F. Liszt."

About this time he sent me his transcription of the "Tarantella," by Dargomijski, with this inscription: "La version originale de cette tarantelle est écrite pour 3 mains. L'une d'elles n'a d'autre emploi que de marquer perpétuellement en tic-tac les deux notes sans interruption ni changement quelconque." This piece used to amuse him, and he often played it. One time he had my husband, who is quite innocent of music, sit at the piano and play this bass obbligato with two hands. That gave my husband in Roman society the repute of being a great musician, and in all musical disputes his advice was asked. His replies, which were very sibylline in character, passed as infallible.

In spite of the dedication I disliked the "Tarantella" always, and I was vexed when Liszt asked me to play it one evening at the German artists' reunion. Cardinal Hohenlohe was there, and I told him how I disliked it. "Oh, just imagine we were dancing the tarantella together, you and I," he answered. The suggestion was sufficient—more than sufficient—to put me in the right humor to play the mad piece to Liszt's satisfaction.

How eager we were to welcome him in October, how sad to see him leave in February or March. The months he was in Rome were a new life to us. We lived for him and for music. He was our sun.

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We moved around him, and warmed our souls by him. I had this feeling yesterday when I was playing his "Cantica del Sole"!

Liszt was a thoroughly pious man, pious even to ecstasy. I have seen him at his prayers in the old venerable church of Santi Cosimo e Damiano or in Santa Maria dell' Anima, there in the complete quiet of a spot half deserted, here at the beautiful rendering of Palestrina's masses. He was unconscious of earthly things and seemed transfigured. He let me play his religious compositions to him, and once when I had played him his "Mosonyi Giasmenete," the lament for the death of his friend Brandt, he said to me, "Ma musique religieuse est ce qu'il y a de mieux en moi, et c'est à vous que je la laisse."

In 1882 we missed him. He did not come to Rome. In 1883 he was with the Wagners in Venice. In January I went to Russia and could not accept Liszt's and Cosima's pressing invitation. The news of Wagner's death fell on me like a bolt from the blue sky. In the autumn of 1883 Liszt returned to Rome with a crowd of disciples. I had brought him from Moscow Tschaikowsky's sonata, and played it over to him. He was very interested, but objected to much of it as clumsy and unsuited to the piano.

Every year the parting from him was harder, for one could be under no illusions now: the strong spirit had worn out its earthly case. In the summer of 1884 I went to Bayreuth at the risk of having to undergo a tedious cholera quarantine at the Italian frontier upon my return. I was very happy there for several days with my revered mother and Liszt. On the evening before we left, we met him driving in an open carriage with his pupils to the performance of "Parsifal"; he was waving a sheet of paper at us. It was a telegram which the Ambassador Herr von Keudell had sent him from Rome to warn us to return by way of Vallach and Udine, where there was no quarantine.

Liszt's last visit to Rome was in 1885. I went to him every day to nurse him and to cheer him up. He was well looked after, but we had to be careful not to let him see that we found him weak. His meals he still took with the Countess Wittgenstein. Wet or fine, he went to her. Once only was there a disagreement between them, and then for two or three days I found him in an alarming state of

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weakness. Lina Schwalhauser confided to me that he had not gone out at all that day, and had insisted on getting no meal in the hotel. Thus he was half famished. I first invited Liszt to come to luncheon with me on the Capitoline, but, although he accepted the invitation I myself at once withdrew it, for his room was much too hot, and, as there was neither fireplace nor stove in my house, the difference in temperature would have been too great for him.

He was sorry to see me leave, but in an hour's time I was back with my big work-basket filled with his favorite things,—carrots, goulash, and the like. A corner of his writing-table was cleared, and I have seldom seen him so happy and comfortable as when he ate this improvised meal with Lina and myself. He told me afterward that the provisions had lasted until a complete reconciliation had taken place with the old Countess.

That is the last amusing recollection I have of him.

The time of his departure approached, and I was more and more sure that this time our good-by would be solemn and that I should never see him on earth again.

The last time I heard him play was at a lesson he gave in the Albergo Aliberti. A scholar of his, a young and pretty Neapolitan girl,—I believe it was Luisa Cognetti,—had been playing him one of his "Schubert's Songs" with much precision and bravura. He shook his head and said, "Ce n'est pas cela, il faut être plus simple!" He played the "Schubert Serenade." It was simple, quiet, and clear, like a beautiful moonlight night. Then he let himself go for the last time, and we heard the cadenza like awakening nightingales who burst into songs of longing and joy, of love and exaltation.

Our delight in the music was coupled with a sad feeling that this was the last time we should hear him, our adored and blessed master, and that he would soon leave us forever.

The last picture which my memory holds of him is as he stood at the little window of a second-class railway carriage in which he and his pupils left Rome and gave his fatherly blessing to us whom he left.

I had always thought, because my health was bad, that I should die before Liszt, and I had made him promise that when I was dying



he should play me the "Purgatorio" and the "Hosanna! Halleluja!" from his Dante Symphony, to make my journey from this world easy and happy. And now he has been dead over twenty years, and I am living still in old Rome. The older I am, the more radiant seems to me the figure of the great, good Franz Liszt. To me he still lives in my memory and in his works.

THE BIRTH-DATE OF GOTTLIEB GRAUPNER.

BY PHILIP HALE.

It was stated in the Program Book of December 18, 1909, page 680, that Gottlieb Graupner, oboist, composer, music publisher, was born about 1740. This is the statement made by several writers about early music in America, among them C. C. Perkins and J. S. Dwight ("History of the Handel and Haydn Society"), and others, and this statement was accepted apparently, at least it was not disproved, by Mr. O. G. Sonneck, of Washington, D.C., a most patient and acute investigator. Mr. Sonneck's footnote on page 306 of his "Early Concert Life in America (1731–1800)" is as follows:—

"Not in 1798, as has been generally accepted, but early in 1797, did Gottlieb Graupner settle in Boston. He came there as oboist in the Federal Street Theatre orchestra, and advertised in March his services as teacher of the oboe, German flute, violin, etc. According to the several accounts of his life in Perkins and Dwight, Jones, and other books, Graupner was born about 1740, became oboist in a Hanoverian regiment and went to London where he played under Haydn. From London he went to Prince Edward's Island, whence he arrived at Charleston, S.C., in 1795, where he married. With some friends he later on, in 1810 or 1811, founded in Boston a 'Philharmonic Society' which existed until 1824. About 1800 Graupner opened a music store. He also engraved and published music. The year of his death seems to be unknown. Mrs. Catherine Graupner, before her marriage known as Mrs. Hellyer, was a prominent vocalist on the American stage. She is said (by Jones) to have died in 1821."

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I have received the following letter from Mr. Seymour H. Stone, of Roslindale, Mass.:—

DEC. 22, 1909.

Dear Sir,—My attention has been called to your article on "A Note on Oboes" which appeared in the program of the Ninth Rehearsal and Concert of the Boston Symphony Orchestra.

In this article you mention my great-grandfather, Johann Christian Gottlieb Graupner, the hautboist.

It may interest you to have the enclosed: a copy of Graupner's discharge from the army, which gives his birth as 1767 instead of about 1740, as you had it.

On the back of this discharge my mother has the following facts: "Johann Christian Gottlieb Graupner, born at Verden, Hanover, Prussia, October 6, 1767, was the son of Johann George Graupner and his wife, Anna Maria Agnesa Graupner (born Schonhagen). After his honorable discharge from the army, April 8, 1788, he went to England and played in Haydn's orchestra in 1791–2. From there he went to Prince Edward's Island, and then to Charleston, S.C., where he married Mrs. Catherine (Comoford) Hillier, an English opera singer of distinction, and removed to Boston, Mass., before June, 1797, at which time he and his wife gave musical entertainments at Salem and Boston. He had a family of children, and died at Boston, April 16, 1836, aged sixty-nine years and six months.

"His funeral was in Trinity Church, April 20, 1836."

I believe my mother has collected considerable material about Graupner and presented it to either the Public Library or some musical society.

Yours very truly,

SEYMOUR H. STONE.

***

COPY OF THE ORIGINAL DISCHARGE OF JOHANN CHRISTIAN GOTTLIEB GRAUPNER, HAUTBOIST FROM THE ARMY OF GEORGE III.

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Since the said person at his own request has left our service and has been provided with this discharge, it is my most humble request to every military and civil servant that he should be aided and assisted at every opportunity.

(Signed at) Hamlen 8th April 1788.

***

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I have received the following memorandum, dated Santa Cruz, Cal., December 29, 1909:—

Johann Christian Gottlieb Graupner, seventh child and third son of Johann Georg and Anna Maria Agnesa (Schonhagen) Graupner, was born at Verden, Hannover, Prussia, October 6, 1767 (baptized October 9, 1767); he died of ulcerated sore throat, at No. 1 Province House Court, Boston, Massachusetts, April 16, 1836, aged 69 years, 6 months; funeral at Trnity Church, Summer Street, April 20, 1836. He was placed in the family vault No. 14, under St. Matthew's Church, South Boston; the church was demolished in 1866, and his body, with those of other members of his family, was removed to 630 Heber Walk, Mt. Hope Cemetery, West Roxbury, Massachusetts.

At Charleston, South Carolina, April 6, 1796, he married Mrs. Catherine (Comeford) Hillier, an "opera singer of distinction," whose stage name was "Mrs. Heelyer." Brown's History of the American Stage, published 1870, says "Mr. Graupner made his American debut in 1796, at the Boston Theatre. Miss Heelyer, afterward Mrs. Graupner, made her American debut December 15, 1794, at the Boston Theatre."

Mrs. Hillier-Graupner died at Boston, Massachusetts, May 28, 1821, aged 49 years (according to gravestone in Mt. Hope Cemetery); the records of Trinity Church, Boston, say: "May 28, 1821, Funeral in Trinity Church, Catherine Graupner, 52 years."

Her father, Mr. Comerford, was an attorney-at-law in London, England.

Quite full records, and a photograph of a miniature of Gottlieb Graupner, are at the Massachusetts Historical Society Rooms, Boston, Massachusettts.

CATHERINE [GRAUPNER] STONE
(MRS. GEORGE WHITEFIELD STONE),
137 High Street,
Santa Cruz, California.

P.S. Records, without the photograph of miniature, are in the Music Room of Boston Public Library. (?)

LE SNOBISME MUSICAL.

(From the London *Times*, December 11, 1909.)

Among those who appreciate music, there are two clearly-defined classes of listeners, the members of which, nevertheless, may occasionally pass from one to another. One listener enjoys music in a purely sensuous way, or through the emotions alone; another, bringing his mind to bear, gives his main attention to technical considerations, and loves to detect the skill of this piece of harmonizing or that orchestral effect. Although it is possible and not very uncommon for one who usually hears through his emotions to awake for a time into an appreciation of

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the means by which his sensations are aroused, and perhaps an even commoner thing for the student of the dry details to realize the mere beauty of what he hears, and to let into his dusty soul the flood of glorious sound without attempting to analyze it as it passes, yet it is usually the case that the two classes are, or profess themselves, unable to comprehend each other's attitude; and this separation between them, as classes, is one of the most powerful hindrances to the progress of the art. The thing is the same in all countries, although in Germany it would seem as though the breach is not as wide as it is elsewhere.

In an interesting volume * M. Camille Mauclair, himself a declared emotionalist, shows no mercy to what he calls "Le Snobisme Musical," and says that certain criticisms of music seem to him to be uttered by deaf people who talk about music, but do not love it. "Ils s'y entendent peut-ëtre, mais certainement ils ne l'entendent pas." His is, of course, the side of the question which appeals soonest to the average person; and the idea that music is to some people a branch of mathematics and nothing more may always be trusted to shock those whose nerves are vibrating with the emotions called up by some fine symphony. This purely emotional attitude among amateurs has played a great part in two notable departures from the great classical line in the development of the art; for, in the first place, "program-music" seeks to give some employment, apart from the music itself, to the minds of those who listen with their ears alone, and, in the second, the modern French music of "atmospheres" appeals with special force to those who are ignorant of or indifferent in regard to the means by which

* "La Religion de la Musique." Paris: Librairie Fischbacher.

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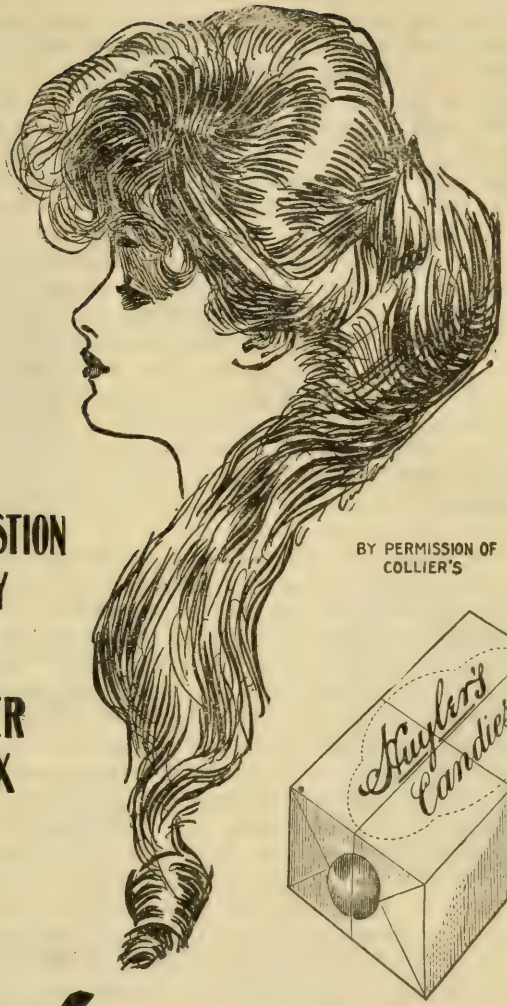
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music comes about, and who are therefore no more puzzled by inorganic music than by organic. The people who listen with the mental rather than with the sensuous side of their natures are apt to sneer at the efforts of the emotionalists to express what they undoubtedly feel, and to treat their gropings after "inner meanings" and such things as pathetically ludicrous. "The music," they say, "means itself, and not some poem or picture; if you wish to realize its message, you must go through the mill as we have done, and know how it is all made, so as to be able to recognize at once the leading themes, to follow their development, and to answer the composer's thought as it is uttered." They think that the emotionalists, lulled in a kind of opium-dream, lose half the pleasure of the music by detaching their minds altogether from it. But are their minds really so completely detached? Leaving out of consideration the people who are merely bewildered the first time they hear an unknown composition, the class that hears with its emotions is surely, if unconsciously, absorbing some of the underlying principles; and it is quite certain that the driest of the pundits who find pleasure in dissecting compositions is keenly alive to its emotional power, though he may not be always talking about the æsthetics of the art. His conversation after a concert may very possibly be confined to points of technique, execution, or the like; but in the depths of his nature there must always be the love of the art which the emotionalists claim as their peculiar possession.

The truth is that the emotional sense, though we may talk over the mechanical side of performances more readily, is not far from any one of us; and that, if those who lack the knowledge to analyze what they hear would only realize that the inner things are not really hidden from the others, it would be better for all parties. The emotionalists are really the narrower class of the two; since, while emotional enjoyment can and obviously does exist without the slightest knowledge or wish for information, those who habitually listen with their minds as well as with their ears can always bring their emotions to bear on what may be going on. For both classes of listeners, M. Mauclair has much to say that is worth hearing concerning the conditions of modern concerts. He may, or may not, be right in assigning a partly physical reason, based on acoustics, for the fact that the first piece in a program is never properly heard or understood, in that the air of the concert-room has to be set in vibration by degrees before it can perfectly convey the sounds. It is perhaps more likely that just as the very first scene of a play is often hardly intelligible, so the concert-goer's nerves must be attuned to the hearing of music by a preliminary piece of less consequence than the rest. M. Mauclair's chapter on applause is admirable; but, while artists are human, it is unlikely that we shall ever carry out

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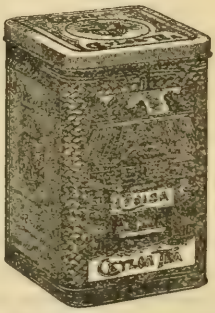
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the author's suggestion that in place of hand-clapping every woman in the audience should place a flower from her belt upon the piano. Few even of our most advanced emotionalists would venture to express themselves as strongly or as fancifully as he does about the disillusionment attending on the end of a concert—

O fins de concert! . . . Oh! retombée dans l'habituel et le prévu! Que de fois je me suis jeté dans la boîte obscure et maussade d'un fiacre, les paupières closes sur ma dernière vision de l'orchestre, pareil, à un homme qui, après une nuit de sabbat avec des fées, réintégrerait le cercueil! . . . On ne quitte pas la musique sans souffrir.

Still, it would be good for those who give their whole attention to what may be called the body of music if they allowed their emotions to have a little more play, and still better for the emotionalists if they would take a little trouble to understand what they hear; for then there would be a great addition to the happy number of those who hear with both sides of their nature, and who may properly be said to use, as they listen, not only their ears and brains, but their souls.

"The Devil's Villanelle," Symphonic Fantasia after a Poem by M. Rollinat, Op. 9 . . . . . Charles Martin Loeffler

(Born at Mühlhausen-i-R (Alsace), Germany, January 30, 1861; now living in Medfield, Mass.)

Mr. Loeffler's "Villanelle du Diable, d'après un poème de M. Rollinat, Fantaisie symphonique pour grand orchestre et orgue," with its companion, "La Bonne Chanson," was composed at Dover, Mass., during the summer of 1901. The two were performed from manuscript for the first time at a Symphony Concert in Boston, April 12, 1902.

The "Villanelle" has been played here at Symphony Concerts, January 3, 1903, and November 25, 1905. It has been performed by the Boston Symphony Orchestra in New York, by the Chicago Or-

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chestra in Chicago; at a concert of the Festival of the Worcester County Musical Association in 1908.

"La Villanelle du Diable" was published in 1905. It is dedicated to Mr. Franz Kneisel.

This fantasia was inspired by Maurice Rollinat's "Villanelle du Diable," dedicated to Théodore de Banville.

L'Enfer brûle, brûle, brûle.
Ricaneur au timbre clair,
Le Diable rôde et circule.

Hell's a-burning, burning, burning.
Chuckling in clear staccato, the Devil, prowling, runs about.

Il guette, avance, ou recule
En zigzags, comme l'éclair;
L'Enfer brûle, brûle, brûle.

He watches, advances, retreats like zigzag lightning; Hell's a-burning, burning, burning.

Dans le bouge et la cellule,
Dans les caves et dans l'air,
Le Diable rôde et circule.

In dive and cell, underground and in the air, the Devil, prowling, runs about.

Il se fait fleur, libellule,
Femme, chat noir, serpent vert;
L'Enfer brûle, brûle, brûle.

Now he is flower, dragon-fly, woman, black cat, green snake; Hell's a-burning, burning, burning.

Puis, la moustache en virgule,
Parfumé de vétyver,
Le Diable rôde et circule.

And now, with pointed mustache, scented with vetiver, the Devil, prowling, runs about.

Partout où l'homme pullule,
Sans cesse, été comme hiver,
L'Enfer brûle, brûle, brûle.

Wherever mankind swarms, without rest, summer and winter, Hell's a-burning, burning, burning.

De l'alcove au vestibule
Et sur les chemins de fer
Le Diable rôde et circule.

From alcove to hall, and on the railways, the Devil, prowling, runs about.

C'est le Monsieur noctambule *
Qui s'en va, l'œil grand ouvert.
L'Enfer brûle, brûle, brûle.

He is Mr. Seen-at-Night, who saunters with staring eyes. Hell's a-burning, burning, burning.

Là, flottant comme une bulle,
Ici, rampant comme un ver,
Le Diable rôde et circule.

There floating as a bubble, here squirming as a worm, the Devil, prowling, runs about.

* This line recalls the beginning of James Albery's epitaph written by the unfortunate playwright shortly before his death:—

He walked beneath the moon;
He slept beneath the sun.—Ed.



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Il est grand seigneur, crapule,
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L'Enfer brûle, brûle, brûle.

En toute âme il inocule
Son chuchotement amer:
Le Diable rôde et circule.

Il promet, traite, et stipule
D'un ton doucereux et fier.
L'Enfer brûle, brûle, brûle.

Et se moquant sans scrupule
De l'infortuné qu'il perd,
Le Diable rôde et circule.

Il rend le bien ridicule
Et le vieillard inexpert.
L'Enfer brûle, brûle, brûle.

Chez le prêtre et l'incrédule
Dont il veut l'âme et la chair,
Le Diable rôde et circule.

Gare à celui qu'il adule
Et qu'il appelle "mon cher."
L'Enfer brûle, brûle, brûle.

Ami de la tarentule,
De l'ombre et du chiffre impair,
Le Diable rôde et circule.

—Minuit sonne à ma pendule:
Si j'allais voir Lucifer? . . .
L'Enfer brûle, brûle, brûle;
Le Diable rôde et circule.

He's grand seigneur, tough, student, teacher. Hell's a-burning, burning, burning.

He inoculates each soul with his bitter whispering: the Devil, prowling, runs about.

He promises, bargains, stipulates in gentle or proud tones. Hell's a-burning, burning, burning.

Mocking pitilessly the unfortunate whom he destroys, the Devil, prowling, runs about.

He makes goodness ridiculous and the old man futile. Hell's a-burning, burning, burning.

At the home of priest or sceptic, whose soul and body he wishes, the Devil, prowling, runs about.

Beware of him to whom he toadies, and whom he calls "My dear sir." Hell's a-burning, burning, burning.

Friend of the tarantula, darkness, the odd number, the Devil, prowling, runs about.

—My clock strikes midnight. If I should go to see Lucifer?—Hell's a-burning, burning, burning; the Devil prowling, runs about.

***

A "villanelle" is an old form of pastoral poetry in which a refrain or burden follows a couplet. It is also a rustic dance accompanied with singing. The term was used sometimes to describe pastoral composi-

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tions without words, and there were variations on the original subject, so that the "villanella" was not unlike the "passacaglia." Randle Cotgrave, in his French and English Dictionary (London, 1673), defines "villanelle" as a "country daunce, round, a song."

Rollinat has introduced two refrains, which are alternated, and at last united. Mr. Loeffler has characterized each of these burdens by a theme which is easily remarked even in all the transformations in this fantastical piece, He illustrates, not literally, but suggestively, the various couplets. Thus, with the verse that begins "Il est grand seigneur, crapule," the word "crapule," "tough," recalls to him that terrible song, "À la Villette."* And with the word "magister" enters the thought of the pedagogue in music, so there is contrapuntal em-

* "À la Villette" is a song by Aristide Bruant (born in 1851), which was first sung by him at the old Cha Noir, Paris, and afterward at his own Mirliton on the Boulevard Rochechouart.

"Il avait pas encor' vingt ans,
I' connaissait pas ses parents,
On l'app'lait Toto Laripette,
À la Villette."

The poor girl that supported this blackguard Adonis of the slums describes his charms, adores him even for his cruelty toward her, describes their happiness before the descent of the police, and tells the story of his ending in these simple words:—

"La dernièr' fois que je l'ai vu,
Il avait l' torse à moitié nu,
Et le cou pris dans la lunette,
À la Roquette."

The song was sung in Boston by Yvette Guilbert at Music Hall, January 17, 1896. "À la Villette" and "A Montparnasse" are both sung to the air "À Batignolles," which is also the work of the ingenious Bruant—Ed.

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ployment of the famous Revolutionary airs, "Ah! Ça ira"* and "La Carmagnole."†

*"Ça ira" was heard in the streets of Paris in 1789, but it first became universally popular in the course of the following year. Michelet characterized it as "a levelling song," and likened it to "the *proses* sung by the pilgrims that built in revolutionary spirit during the Middle Ages the cathedrals of Chartres and Strasbourg." The tune was a gay *contre-danse*, composed by Bécourt, a violinist at the Beaujolais Theatre, which Marie Antoinette was fond of playing on the clavecin. (Some say that Bécourt was a drummer at the Opéra, but see Fétis's "Biographie Universelle des Musiciens," vol. i., article "Bécourt," Paris, 1866.) The story is that Lafayette asked a wandering singer, Ladre, to set words to it. The song was shouted under the windows of Versailles that dreadful night of October 5–6, 1789, and then it was heard till the end of the Reign of Terror. The air also served as a quickstep for the army of the French Republic. The title "Ça ira" was suggested by Benjamin Franklin, who, during his stay in Paris, continually used the phrase ("It will succeed") in connection with the prospects of the American Revolution. [See Weckerlin's "La Chanson Populaire," pp. 165, 166 (Paris, 1886); Tiersot's "Histoire de la Chanson Populaire en France," pp. 238, 280, 281 Paris, 1889); Castil-Blaze's "Molière Musicien," vol. ii. pp. 449–451 (Paris, 1852); Elson's "National Music of America" (Boston, 1900).] Nisard, in "Des Chansons Populaires" (Paris, 1867), speaks of the "Ça ira," or "Le Carillon National," and "La Carmagnole" as two songs, which, "worthy of the glorious days of Athens and Rome, were sung round liberty-trees, the guillotine, and carts filled with aristocrats who were carried 'to be shortened.' The tunes, the refrains, were found to be so perfect that all manner of songs were adapted to them. It seemed that they were the highest forms of patriotism in the most finished, poetic form."

†The French began to sing the "Carmagnole" in 1792. Weckerlin insists that the tune was a hunting-air of the eighteenth century. Grétry declares that it was brought from Marseilles. Tiersot says it bears the typical marks of folk-origin, and was originally a simple dance song. The *Carmagnole* was first danced in Paris about the liberty-trees, and there was then no bloody suggestion. Some say that the word "Carmagnole" was derived from a small town in Piedmont taken by the French; but the dance known by this name was dear to the Parisian populace in 1792, and Carmagnola was taken by the French in 1796. "This revolutionary ballad of thirteen verses was composed after August 10, 1792, and is a recital of the events of that day on which the *fédérés* of Marseilles played such an important part. These *fédérés* wore a vest known as the '*Carmagnole*,' from which costume the name of the dance doubtless comes. In the ballad Marie Antoinette is called 'Madame Véto.' The verses were gradually added by the populace, according to the political events. The dance has been truly described by Dickens in his 'Tale of Two Cities,' where he calls it 'fallen sport.' The *Carmagnole* was an immense *ronde* which people sang while they danced; at first they turned slowly, stamping their feet, then after the refrain they went faster and faster. . . . The *Carmagnole* meant a signal for wholesale murder and incredible atrocities."—"Dancing" (Badminton Library), pp. 285, 286 (London, 1895). The first verse includes these lines,—

"Mais son coup a manqué,
Grâce à nos canonniers."

These lines may well determine the date of this famous version; for the artillery-men referred to were the gunners from Marseilles, whose action on August 10, 1792, settled the fate of the monarchy. They had marched from the South with the *Carmagnole* on their bodies. And this jacket was something like a waistcoat with short skirts. It was made of a black woollen stuff and adorned with many rows of metallic buttons. There was also a "*Carmagnole complète*,"—black woollen trousers, a tricolored under waistcoat, and the red cap of liberty. A patriotic swell wore a *Carmagnole complète* of silk, and the more emancipated of the women wore at least the jacket. The word "*Carmagnole*" is found in English and Scottish literature as a nickname for a soldier in the French Revolutionary Army, and the term was applied by Burns to the Devil as the author of ruin, "that curst carmagnole, auld Satan." Furthermore, the term has been used to designate "the bombastic style adopted in reporting the successes of the French Revolutionay Army." The *Carmagnole* was danced and sung in the national convention, and even in Notre Dame. A few years ago a French legislator, Jaurès, got up on a pot-house table and sang the tune with wild fervor. "La Carmagnole," *opéra-comique populaire*, music by Paul Fauchey, was produced at the Folies-Dramatiques, Paris, December 2, 1897. "La Carmagnole," "Ça ira," and "The Marseillaise" were introduced in "The Goddess of Reason," a play in five acts by Mary Johnston, produced for the first time on any stage at the Majestic Theatre, Boston, December 21, 1908, with Miss Julia Marlowe as the heroine Yvette. The incidental music was composed by Clarence Rogerson.—P. H.

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The fury of the music dies with the line "Et le vieillard inexpert," and, when there is mention of the priest and the sceptic, the organ enters, and ecclesiastical intonation is heard in warning (violas). The tarantula naturally suggests the tarantella, and "À la Villette" in the wood-wind illustrates "De l'ombre et du chiffre impair." 'Tis midnight: four horns sustain, and harp and violas strike the hour. "If I should go to see Lucifer?" The oboe plays "À la Villette."

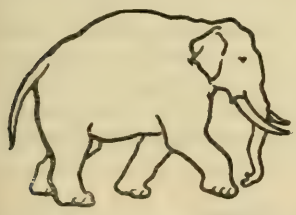
The poem is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, tuba, kettledrums, cymbals, bell, organ, harp, strings.

***

Maurice Rollinat, the author of this fantastical "Villanelle," was born at Châteauroux, France, in 1846 according to Paul Verlaine, in 1853 according to Arthur Pougin.* His father was a lawyer and a representative of the people in 1848; he was also an intimate friend of George Sand, and Maurice was her godson.

Maurice's first book of poems was entitled "Dans les brandes" (1877), and the poems showed in a measure the influence of his godmother. He went to Paris, and joined the once famous literary circle of the "Hydropathes," who left this name behind them when they descended from Montmartre, for, choosing a café in the Place Saint-André-des-Arts, they preferred to be known as "Hirsutes." For this club he composed and at this club he recited, or sang, for he set music to some of his verses, strange poems that gave the hearers goose-flesh: "Les Yeux morts," "La Buveuse d'absinthe," "Le Magasin de Suicides," "Mademoiselle Squelette," "La Folie." Pougin says: "It was in this last named poem, a true drama in the form of a song, written on the day after that that saw poor André Gill sent to a madhouse, as Jules Jouy was sent later, that Rollinat wrote:—

* La Grande Encyclopédie (Paris, *s. d.*) and Nouveau Larousse (Paris, *s. d.*) give 1853 as the year of Rollinat's birth. The list of his works includes, according to Larousse, "Les Brandes," "Les Névroses" (1883), "L'Abîme" (1886), "La Nature" (1892), "Le Livre de la Nature—Choix de poésies" (1893), "Les Apparitions" (1896), "Ce que dit la Vie et ce que dit la Mort" (1898), "Paysages et Paysans" (1899). The date of "L'Abîme" is given elsewhere as 1883, and Larousse gives 1883 for "Les Brandes," which should be dated 1877 according to others.



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"The rhymer painted madness in a terrible fashion. Did he not feel a bodement, a vision of the future which should extinguish in turn his reason?" as de Maupassant, at work on his "Le Horla," saw madness waiting patiently for him.

Rollinat's reputation spread, and he soon became a Parisian celebrity. Albert Wolff wrote an article, published in *Figaro*, and in it hailed him king of poets. As Verlaine said in his curious sketch of Rollinat: "Never had one seen Rollinat's like; something greater than the Iliad was born; the poet *par excellence* of this sacrosanct puffery, anointed with all the oils, sacred and profane, saw himself invested with all the immunities attached to his rank,—a veritable poet laureate. . . . At the same time Mme. Sarah Bernhardt interested herself in these masterpieces with her customary *furia*, and her salon became the temple in which the new god uttered oracles from time to time. M. Maurice Rollinat was invented. Other journals spoke in their turn of the conqueror, but many, especially those for which his comrades worked, jested in the exaggeration of praise. Then followed a silence as of death, after some editions of 'Névroses' were exhausted."

Rollinat's head was not turned by the praise that followed the appearance of his "Névroses" (1883), the volume in which "La Villanelle du Diable" is to be found, in the section entitled "Les Spectres." Before him Baudelaire, by his "Fleurs du Mal," had "created in the heaven of art a new shudder," and, even before his mind began to go, Baudelaire was a *poseur*.

Dickens's Fat Boy on a memorable occasion wished to make his neighbor's flesh creep; Baudelaire seized all occasions for this diversion. "He found delight," says Anatole France, who yields to no one in his admiration for Baudelaire, the poet,—"he found delight in being disagreeable and pride in being thought odious. It was deplorable, and his legend, formed by his friends and admirers, is full of incidents of his wretched taste. 'Did you ever eat the brains of a little child?' he once asked a respectable official. 'Try them; they are excellent, they taste like green walnuts.' Another time, in the public dining-room of a restaurant frequented by provincials, he began to tell a story at the top of his voice: 'After I had murdered my poor father'— Let us admit that these stories were not really true—as is highly probable, they are nevertheless in the vein of his character, they have the Baudelairian hall-mark, and I know of nothing more annoying in the world."

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But Rollinat appeared to be frightened the moment he became a public character. "He was the first in France," as Verlaine puts it, "to pop-u-lar-ize Satanism, for by this word do the great majority of readers still characterize the lofty and dolorous spirituality, the exquisitely bitter sensuality of the greatest French poet, with the exception of Lamartine, of this century." Verlaine, himself one of the very first of poets, ready, yes, eager to discover a spark of genius wherever it might be hidden, frankly said that he could not endure Rollinat's poems: he found many of them boresome; too many display "a mind childishly ingenious and efforts ingeniously childish. . . . Et, puis, ô quel style!" For the unconsciousness of Verlaine was sincere. "Like La Fontaine," as Mr. Hanotaux happily says, "he would learn the language of animals, that he might speak it to children." What wonder that this strange compound of faun and mystic looked doubtfully and humorously at Rollinat? "The only time I saw him, he seemed a swarthy person with a mustache, with the air of a good fellow, wrapped in fur, and not a bit of a vampire."

Rollinat, after his disturbing success, went back to the country, to Fresselines, where he lived for the rest of his life. He wrote "L'Abîme" (1883), "La Nature," "Les Apparitions," and he was at work on a fifth volume of poems when he was attacked by the fearful disease that brought the end. He visited Paris occasionally, and to these visits we owe descriptions of him in the "Journal des Goncourts." The Goncourts knew him first by "Les Névroses," which bears this motto from the Book of Job: "I have said to corruption, Thou art my father: to the worm, Thou art my mother and my sister."

We quote passages from the Journal:—

"Hitherto I have enjoyed Rollinat only in moderation. I found him either too *macabre* or too goody-goody. To-day I have been impressed by music that he wrote for some poems of Baudelaire, which is truly of a superior intelligence. I do not know how musicians rank him, but I do know that it is music of a poet, and music that appeals to men of letters. . . . He is a strange fellow, with his appearance of a sickly little peasant, his delicate and worried face, and the constant nervous shaking of his black hair."

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Edmond de Goncourt described him in 1886: "Hair in ringlets, something like the snaky hair of a Gorgon's head, eyes deeply and mysteriously set, the shadowy eyes of a Sibyl by Michael Angelo; beautiful Grecian lines in a face of nervous, tortured flesh that looks as though it had been chewed; and beneath this flesh is a brain that you know is haunted by outlandish, perverse, *macabre*, ingenuous thoughts; mixture of peasant, comedian, child; a complicated being, who exhales an indisputable charm, if it were only the charm of this literary music invented by him. He lives here in a strange house that gives the impression of a locality chosen by Poe for an assassination, and at the back of the house is a room where there are verses written on death notices, a bizarre mistress, a dog that has become mad because he was beaten when he behaved himself and fed with sugar when he had done something wrong—and the poet, who smokes a death's-head pipe."

"1889, October 10. Rollinat, now in Paris, dined at Daudet's. His face is young, rosy, no longer *macabre*. He spoke with lyric enthusiasm of hunting and fishing—of fishing in winter through the ice—of an active life out of doors, which has replaced the artificial, unnatural, shut up and sleepless life of his youth, which he believes would have killed him. Now he no longer writes at a table, and, if one is brought to him, he breaks it in pieces. He must have wild roads, by the side of the Creuse, where he speaks aloud his verses. He expatiated on his delight in solitude, in a house far removed from any one, where at night, with three dogs sleeping each in a room, he feels an agreeable shiver of fright as a growl, thrice repeated, announces some one passing along the road." And there was talk of popularizing Rollinat's music in parlors, for it had brought him in only one hundred and seventy-four francs.

Rollinat died in Dr. Moreau de Tours's asylum for the insane, at Ivry, on October 26, 1903, and he was buried at Châteauroux on October 29. *Academy and Literature* (London) said at the time that when he left Paris, years before, he took a workman's cottage at Fresselines in pursuance of medical advice, for even then "his intelligence had already begun to show signs of an anguished disorder. . . . His wife was bitten by a mad dog and died a few days afterwards. From that moment Rollinat's now case was hopeless, though to the end he fought with a strenuous courage to retain sanity. His poetry will survive him many

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years, for, even when the subject sickens, the interpretation reveals always the poet's incurable demand for beauty."

But there is a dispute over "the tragic event which climaxed all the imaginary and wilful horrors" of Rollinat's life. *Le Courrier Musical* (Paris, November 1, 1903) said: "After the frightful death at the Institut Pasteur of the companion whom he cherished, Rollinat, who had always been sensitive and nervous, gave signs more and more marked of mental disturbance. Visions of the sinister drama changed the tormented sleep of former years into mad nightmares. Hallucination was no longer an inspiring Muse, she became a terrible foe." Mr. Pougin, however, in his notice in the *Ménestrel* (Paris, November 1, 1903), denies that Rollinat's companion died two months before from the bite of a mad dog: "The poor woman, victim of an accident, died from morphine which had been prescribed. Rollinat, overcome by the death of his friend,"—only *Academy and Literature* gave her the title of wife,—"shot himself some days ago, and the ball, going into his mouth, lodged far up in the nose. He was about to fire a second time, when his arm was stayed. However, the poor poet did not die from the results of this attempt at suicide. He died worn out by a sort of nervous exasperation. He had used up his life in twenty years of fever and struggles against imaginary phantoms."

A word about Rollinat's music. In 1893 de Goncourt complimented Yvette Guilbert on the intelligent manner in which she had recited poems by Rollinat. She answered that they did not go, and that some one had cried out during her recitation: "Now the mass!"

Six poems by Baudelaire with music by Rollinat were published at Paris in 1882. In 1894 Rollinat told de Goncourt that he had made a contract with Engel to furnish him yearly half a dozen. He spoke of smearing fish *à la broche* with butter, and avowed that "good eating had its importance." The snow imprisoned him once in his country place for forty days, and his sole distraction was voluptuous cookery. He also said that he made the "*carcasse*" of his music before he touched the piano.

Verlaine wrote: "The friends of M. Maurice Rollinat attribute to him a genuine talent as a declaimer at the piano which has not injured the marketing of his verses." And Rollinat's music was sung in Paris by Delna and Georgette Leblanc in 1899. He even gave recitals, but he was not taken seriously by the critics. In 1890 his music was characterized as pretentious and empty, and in 1899 Mr. Gauthier-Villars spoke of Baudelaire's *Recueillement idéal*, "immortal verses soiled by the irresponsible Rollinat with shameful music." Poems by Rollinat have been set to music by César Geloso, Georges Huë, Thomé, and others.

Pougin describes Rollinat's music as without form and void. "They were strange things, absolutely incorrect in every way. He was unable to put them in notation, and a friend was obliged to strain himself in assisting him." On the other hand *Le Courrier Musical* says that Rollinat obtained from the voice and the piano singular impressionistic effects of which he alone knew the secret, or, rather, they were inherent in his character. "Who has not heard the poet sing, with his singularly powerful voice, going from bass to tenor, original melodies inspired by his verses of the country, 'Chanson de la perdrix grise,' 'Cimetières aux violettes,' 'Les Corbeaux,' 'Les Nuages,' 'L'Arc-en-ciel'?"

Mr. J. H. Caruchet contributed a study of Rollinat, "Un Poète de la Nature," to *The Weekly Critical Review* (Paris) of November 12, 19, 1903, and January 8, 1904. See also Verlaine's essay, published originally in *Les Hommes d'Aujourd'hui*, vol. vi., No. 303.

The poet's "La Cornemuse" and "L'Étang," from "Les Névroses," moved Mr. Loeffler to compose his Two Rhapsodies for oboe, viola, and piano, produced here at a concert of the Longy Club and played by Messrs. Longy, Loeffler, and Gebhard, December 16, 1901. The rhapsodies were published in 1905.

***

These works by Mr. Loeffler have been performed in Boston:—

ORCHESTRA: "Les Veillées de l'Ukraine," suite for orchestra and violin (Symphony Concert, November 21, 1891, Mr. Loeffler violinist; revised version, Symphony Concert, Mr. Kneisel violinist, November 25, 1899).

Fantastic Concerto for orchestra and violoncello (Symphony Concert, Mr. Schroeder 'cellist, February 3, 1894, February 12, 1898).

Divertimento in A minor, for violin and orchestra (Symphony Concert, Mr. Loeffler violinist, January 5, 1895, January 9, 1897). This Divertimento has been played by Carl Halir at Berlin, Leipsic, Breslau, Cologne. Two movements from it were played by Mr. Halir in Berlin (Richard Strauss, conductor), October 19, 1905.

Symphonic Poem, "The Death of Tintagiles," after the drama by Maeterlinck, for orchestra and two violas d' amore (Symphony Concert, Messrs. Kneisel and Loeffler violas d' amore, January 8, 1897; remodelled and rescored version for orchestra and one viola d' amore, Symphony Concert, Mr. Loeffler viola d' amore, February 16, 1901, January 2, 1904).

"Divertissement Espagnol," for orchestra and saxophone (Orchestral Club, Mrs. R. J. Hall saxophone, January 29, 1901, April 1, 1902; Jordan Hall, January 15–16, 1908).

Two Poems for orchestra, "La Bonne Chanson" (after Verlaine), "Villanelle du Diable" (after Rollinat) (Symphony Concert, April 12, 1902, January 3, 1903; "La Villanelle du Diable," Symphony Concert, November 25, 1905.)

Pagan Poem (after Virgil), Op. 14, for orchestra, pianoforte, English horn, and three trumpets obbligati (Symphony Concert, November 23, 1907, March 14, 1908).

CHAMBER MUSIC: Quartet in A minor (minuet at Philadelphia, 1889–90; two movements, Adamowski Quartet, Boston, April 12, 1892).

Sextuor for two violins, two violas, two 'cellos (Kneisel Quartet, February 27, 1893; second movement, Kneisel Quartet, January 15,

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1907; "Sextet in D minor", "Le Passeur d'Eau," Kneisel Quartet, December 10, 1909).

Quintet in one movement for three violins, viola, and violoncello (Kneisel Quartet, February 18, 1895, February 10, 1902).

Octet for two violins, viola, violoncello, two clarinets, double-bass, harp (Kneisel Quartet, February 15, 1897).

Deux Rapsodies for oboe, viola, and piano, "La Cornemuse" and "L'Étang," after poems by Rollinat (Longy Club concert, played by Messrs. Longy, Loeffler, and Gebhard, December 16, 1901; Kneisel Quartet concert, April 16, 1906 (Messrs Longy, Loeffler, Gebhard); Longy Club, February 8, 1909).

Ballade Carnavalesque for pianoforte, flute, oboe, saxophone, and bassoon (Longy Club concert, January 25, 1904).

INSTRUMENTAL: Cadenza to Brahms's Violin Concerto (Symphony Concert, played by Mr. Kneisel, February 13, 1897).

VOCAL: "L'Archet," text by Cros, ballad for mezzo-soprano, female chorus, piano, viola (private performance, Miss Marguerite Hall, mezzo-soprano, March 5, 1901; the Cecilia, Mrs. Julia Wyman, mezzo-soprano, February 4, 1902).

"By the Waters of Babylon," Psalm 137, for female chorus, two flutes, violoncello, harp, organ (Choral Art Society, February 28, 1902).

"For Him who fell in Battle," chorus for eight parts (Choral Art Society, December 13, 1906).

SONGS: "Harmonie du Soir," Baudelaire; "Dansons la Gigue!" Verlaine; "La Cloche Fêlée," Baudelaire; "Sérénade," Verlaine; for mezzo-soprano, viola, and piano (Miss Lena Little singer, Mrs. Emil Paur pianist, Mr. Loeffler viola, November 30, 1897, December 13, 1897).

SONGS: "Intermèdes": "Timbres Oubliés," Gustave Kahn, "Adieu pour jamais," Kahn, "Les Paons," Kahn (Miss Julia Heinrich, April 5, 1899).

SONG: "Le Flambeau Vivant," Baudelaire (Miss Little, April 10, 1902, in Eaton-Hadley Trio concert).

SONGS: "La Cloche Fêlée" and "Sérénade" were performed by Mrs. Bertha Child, contralto, Miss Nina Fletcher, viola, Mr. Gebhard, pianist, at Mr. Gebhard's concert, March 14, 1905, and at the same concert Mrs. Child sang "Timbres Oubliés" and "Les Paons." Miss Lena Little sang "Timbres Oubliés" at one of Miss Terry's concerts, March 20, 1905.

SONGS: "The Hosting of the Sidhe" and "The Host of the Air" (Yeats's poems), David Bispham, October 13, 1909.

SONG: "To Helen" (Poe's poem), Charles Hubbard, December 17, 1909.

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3. BRAHMS . . Sextet for Strings in B-flat major, Op. 18

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CONCERT ANNOUNCEMENTS

Jordan Hall, To-morrow, Saturday Afternoon, January 8, at 3

EDITH THOMPSON — PIANIST IN RECITAL

PROGRAM

Sarabande, *Rameau-MacDowell.* Les petits Moulins à Vent, *Couperin.* Gavotte, *Mozart-Siloti.* Sonate, Opus 22, *Schumann.* Intermezzo; Capriccio, *Brahms.* Prelude, Aria et Final, *Cesar Franck.* Le Vent, *C. V. Alkan.* Valse, Op. 42; Valse, Op. 64; Ballade, G minor, *Chopin.*

Tickets, $1.50, $1.00, and 50 cents. At Symphony Hall

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FIRST CONCERT NEXT THURSDAY EVENING

PROGRAM — Quartet, Op. 18, No. 6, in B-flat major, *Beethoven.* "Sonata a tre" (for two violins and 'cello), *William Boyer* (*1710–1779*). Quartet in E minor ("Aus Meinen Leben"), *Smetana.*

Season Tickets, $4, $3, $2. Single, $1.50, $1, and 50c. On sale.

Symphony Hall, Tuesday Afternoon, January 18, at 2.30

MISCHA ELMAN — The Wonderful Violinist in Recital

PROGRAM — Symphonie Espagnole, *Lalo.* Sonata D major, *Handel.* *a.* Melodie, *Gluck-Wihelmj.* *b.* Menuett, *Haydn.* *c.* Ständchen. *d.* Gavotte, *Mozart-Auer.* "Faust" Fantasie, *Wieniawski.* *a.* Aria, *Pergolisi.* *b.* Palpiti, *Paganini.*

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Symphony Hall, Wednesday Afternoon, January 19, at 2.30

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December 10, 1909 — January 14, 1910
February 25, 1910

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Fourth Concert of the Season

AT FENWAY COURT

Friday, January 14, at 4 P.M.

PROGRAMME

Volkmann, R. . . . . Quartet in G minor, Op. 14
Glière, R. . . Andante con Variazioni, from Quartet in A major, Op. 2
Beethoven, L. v. . . . . Quartet in F major, Op. 135, posth

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Bassoons, Messrs. P. SADONY and J. HELLEBERG
Piano, Mr. A. DE VOTO

PROGRAMMES

SECOND CONCERT. Tuesday Evening, February 8, at 8.15

Mozart . . . Concertant Quartet for Oboe, Clarinet, Horn, Bassoon and Piano. (First time)
Rhene Baton . Songs.
Handel . . . Sonate for Oboe and Piano.
Louis Aubert . Songs.
Maurice Ravel . Introduction and Allegro for Harp, with Flute, Clarinet, and Strings Quartet accompaniment. (First time)

THIRD CONCERT. Thursday Evening, March 10, at 8.15

H. Woollett . . Quintet for Flute, Oboe, Clarinet, Horn, and Bassoon.
Siefert . . . . Sonate for Flute and Piano. (First time)
O. Fried . . . Adagio and Scherzo for 3 Flutes, 2 Oboes, English Horn, 3 Horns, 2 Bassoons, Contra Bassoon, 2 Harps, and Tympani. (First time)

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Mr. A. Bak, (Violin)
Mr. A. Gietzen, (Viola)
Mr. J. Keller, ('Cello)
Mr. A. Rettberg, (Tympani)
Mr. A. Battles, (Flute)
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Thursday Evening, January 20, 1910

PROGRAMME

Goldmark . . . . . "Rustic Wedding" Symphony

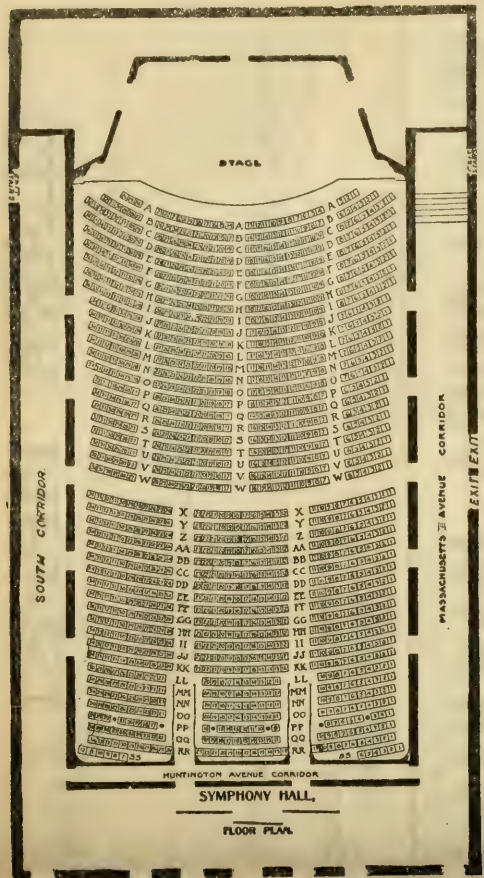
Tschaikowsky . . . . Concerto for Violin and Orchestra

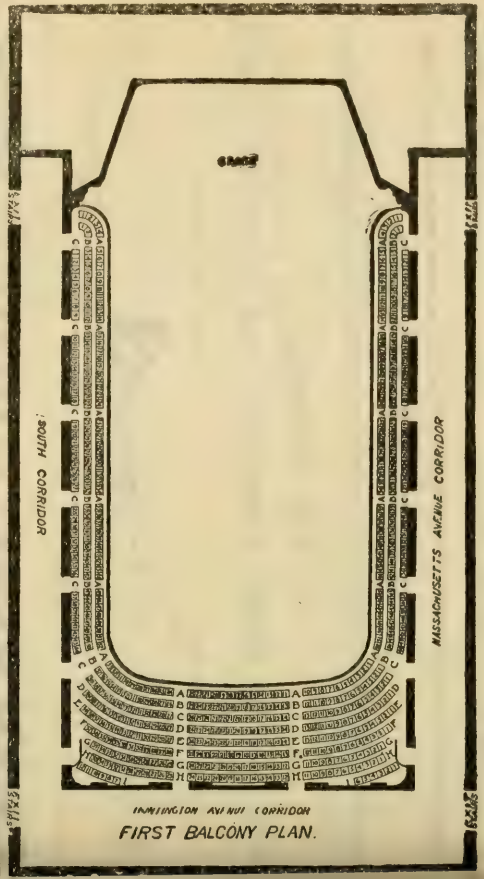
Dukas . . . . . "The Sorcerer's Apprentice"

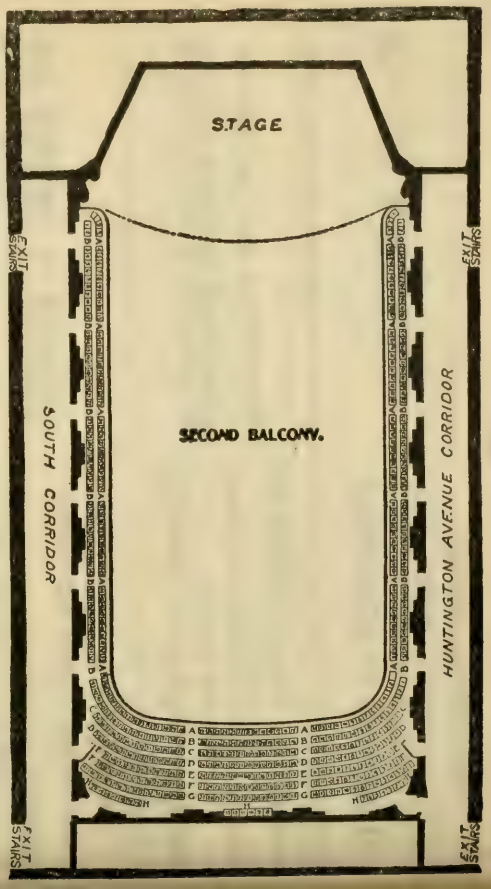
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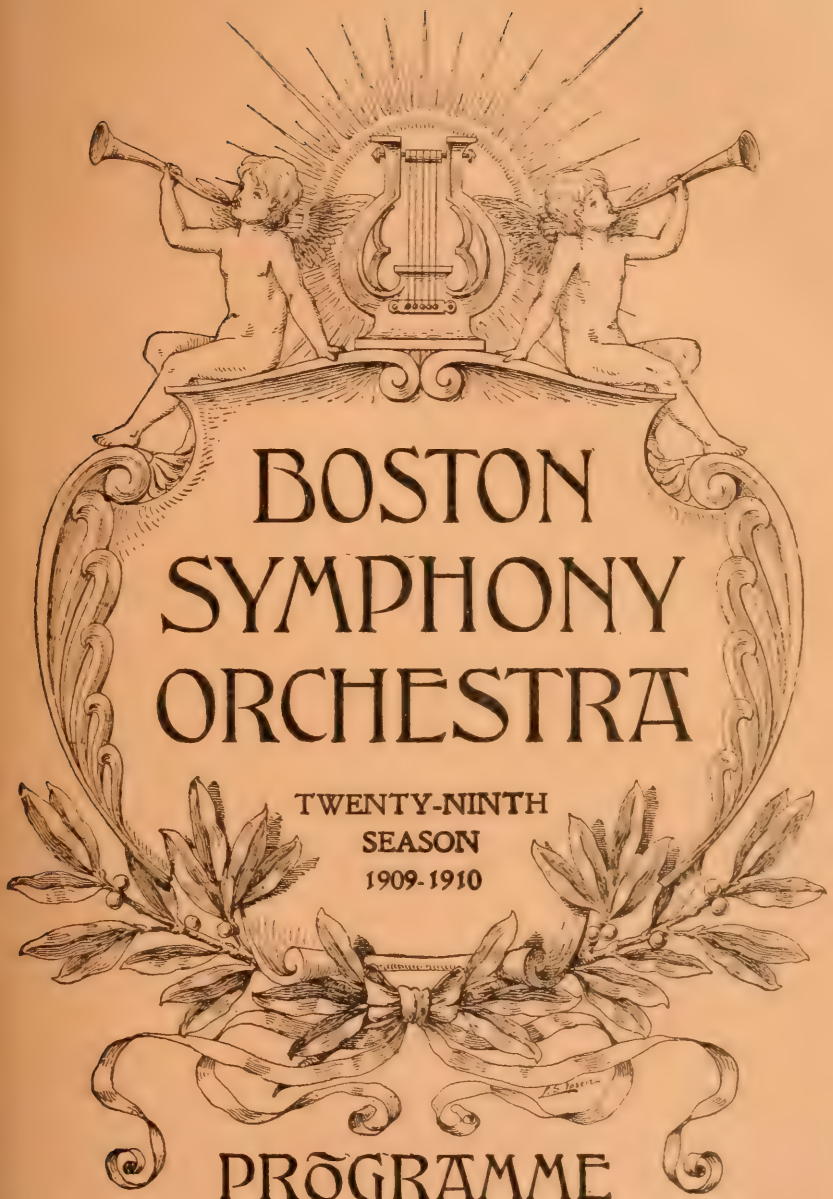
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Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the

Thirteenth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, JANUARY 21

AT 2.30 O'CLOCK

SATURDAY EVENING, JANUARY 22

AT 8.00 O'CLOCK

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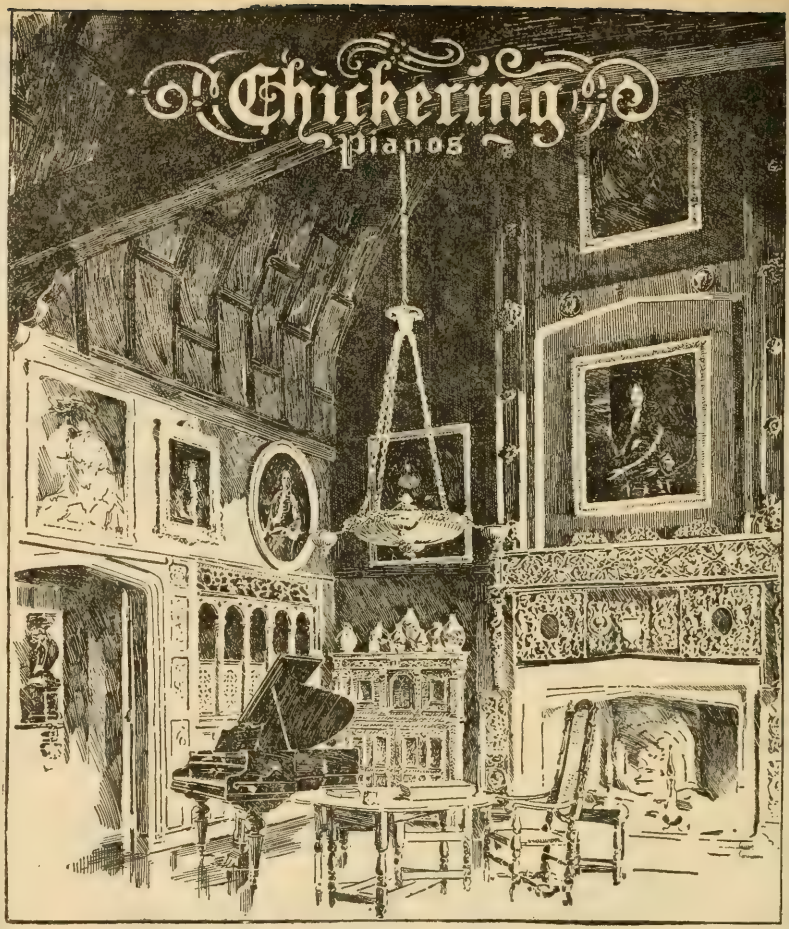
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Berlioz . . . . . Overture to "Rob Roy"
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II. Andante.
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OVERTURE TO "ROB ROY" . . . . . HECTOR BERLIOZ

(Born at La Côte-Saint-André, December 11, 1803; died at Paris, March 8, 1869.)

This overture was first performed at a concert of the Conservatory of Music, Paris, April 14, 1833. Habeneck conducted.

The overture was not published until 1900. The copyright on Berlioz's compositions expired in that year, and Breitkopf & Härtel of Leipsic then announced a new and revised edition of his works, edited by Charles Malherbe and Felix Weingartner. The "Rob Roy" overture appeared in this edition.

The second performance was at the Crystal Palace, London, February 24, 1900. The Wagner Society of Berlin brought out the overture for the first time in Germany, April 9, 1900. The Chicago orchestra, led by Theodore Thomas, performed it in Chicago, November 2 and 3, 1900. The overture was played at a Symphony concert of the Royal Orchestra, Dresden, November 8, 1901.

The overture is scored for two flutes (one interchangeable with piccolo), oboe, English horn, two clarinets, two bassoons, four horns, one trumpet with pistons in D, two trumpets in "A basso," three trombones, kettledrums, harp, and the usual strings.

It begins Allegro non troppo, D major, 6-8, with the horns playing the opening theme, founded on the old Scottish song known as "Scots wha hae wi' Wallace bled."* Then follows a lively subsidiary theme,

* The air to which Burns's verses are sung was formerly called "Hey tuttie taitie," and it was supposed to be as old as the battle of Bannockburn. "It would be presumptuous," says John Glen (1900), "to attempt to confirm the tradition; but we may say that Ritson's assertion that the Scots in 1314 had no musical instruments capable of playing the tune is assuredly an error. David II., son of the Bruce, had pipers thirty years after the battle, and it is probable that his father also had them. Whatever the age of the melody, its earliest appearance in print is in Oswald's Caledonian Pocket Companion, *circa* 1747. It is also found in William McGibbon's Third Collection of Scots' Tunes, 1755. The tune is a common bagpipe air." Burns wrote his poem on August 1, 1793. In September he wrote to George Thomson: "I have shewed the air [meaning "Hey now the Day dawis," or, as it is sometimes called, "Hey tuttie taitie"] to Urbani, who was *highly pleased with it*, and begged me to make soft verses for it; but I had no idea of giving myself any trouble on the subject, till the accidental recollection of that glorious struggle for freedom, associated with the glowing ideas of some other struggles of the same nature, not quite so ancient, roused my rhyming mania." Thomson

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and the development of it introduces a motive that has been characterized as the "Rob Roy" motive, which is given to the lower strings and the bassoons, and is repeated with elaborations for violins and wood-wind instruments. After a transitional passage the second theme is given to the English horn over an arpeggio accompaniment for the harp. This theme after elaboration is joined by an intermediary passage to the reappearance of the first theme, which is played by the nearly full orchestra. There is a change of tempo and rhythm. Larghetto espressivo assai, 3-4. There is a new motive for English horn. This motive was afterward used by Berlioz as the chief theme of his "Harold in Italy"* symphony, where it is given to the solo viola. Some have thought that this section refers to the courtship of Diana Vernon by Frank Osbaldistone. This theme is taken up by other wood-wind instruments and developed. The first theme and the subsidiary reappear. Other motives are used, as the "Rob Roy" with figuration for the violins. The coda is built chiefly on the first theme, and the pace is more and more rapid until the end.

***

Mr. Adolphe Boschot says in the second volume of his Life of Berlioz —"Un Romantique sous Louis-Philippe, 1831–1842"—(Paris, 1908) that in 1831, when Berlioz wrote to friends about his work on a "Rob

answered, and praised the poem: "They were all charmed with it, entreated me to find out a suitable air for it, and reprobated the idea of giving it a tune so totally devoid of interest or grandeur as 'Hey tuttie taitie.'" Thomson fixed on a tune, "Lewie Gordon," for the words, but this tune required an elongation of the last line of each verse to make the words and music agree. Thomson afterward changed his mind, and in a later edition of his collection the tune "Hey tuttie taitie" was adapted to Burns's original words; and Thomson observed that "the poet originally intended this noble strain for the air just mentioned; but on a suggestion from the editor of this work, who then thought 'Lewie Gordon' a fitter tune for the words, they were united together and published in the preceding volume. The editor, however, having since examined the air 'Hey tuttie taitie' with more particular attention, frankly owns that he has changed his opinion, and that he thinks it much better adapted for giving energy to the poetry than the air of 'Lewie Gordon.'" This air, "Lewie Gordon," is not old. It first appeared with the verses of Alexander Geddes in 1783, and it was probably borrowed from an older tune, "Tarry Woo." "Lewie Gordon" has been used for a hymn-tune.

*"Harold in Italy" was composed in 1834. It was performed for the first time at a concert given by Berlioz at the Paris Conservatory, November 23, 1834. Girard conducted.

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Roy" overture, the Théâtre des Nouveautés at Paris purposed soon to produce "an episode in two acts, 'MacGrégor' or 'Les Montagnards écossais.'" "The impatient exile could have learned of this from Bohain, manager of the Nouveautés, formerly a collaborator with Berlioz, and the man who had endeavored in the preceding May to give the Fantastic symphony in his theatre. Or he heard of it from the journals; for never, despite distance, despite the happiness or the intoxication of a week that was out of routine life, did Berlioz fail to keep himself informed minutely of all that was going on or about to happen in Paris. Besides it gave him pleasure to sketch an overture to 'Rob Roy' by reason of the subject. He could put in the overture an echo, 'a melodic reflection' of the passion then consuming him, and lend it to the Scots of Walter Scott who kill through jealousy."

Let us inquire into the reasonableness of Mr. Boschot's first supposition.

Berlioz wrote to his father from Nice in June, 1831: "I have begun a new work, after I have thoroughly revised my score of 'King Lear.' This work is again an instrumental one. I am increasing my repertory for concert, waiting until my return to France will allow me to realize a great project in operatic music."

On January 1, 1832, Berlioz wrote to Ferdinand Hiller from Rome

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that, since he had arrived in Italy, he had composed: "(1) overture to 'King Lear' (at Nice); (2) overture to 'Rob Roy, MacGregor' (sketched at Nice), and I was so foolish as to show it to Mendelssohn, but reluctantly, before the tenth part of it was determined." Then Berlioz adds, "I completed and orchestrated it in the mountains of Subiaco; (3) 'Mélologue en six parties,' words and music; composed by fits and starts in returning from Nice, and completed at Rome." He then speaks of an "Angelic chorus" for Christmas; another chorus; and still another one with words by Moore and an accompaniment for seven wind instruments; "composed at Rome one day that I was dying of spleen, and entitled: 'Psalmody for those who have suffered greatly and whose *soul is sick unto death.*'"

There is this allusion to the overture in the Memoirs of Berlioz: "It is necessary, as is thus seen, to give up hearing music if you live in Rome. In the midst of this anti-harmonic atmosphere, I even came to the point when I could not compose. All that I produced at the Académie" (where Berlioz was a pensioner, having taken the *prix de Rome*) "was limited to three or four pieces: (1) An overture to 'Rob Roy,' long and diffuse, performed at Paris a year afterward, extremely disliked by the audience, and I burned the overture the day I left the concert."

Berlioz nowhere made any allusion to the play at the Nouveautés.

Adolphe Bossange became director of the Théâtre des Nouveautés on August 1, 1829. On March 20, 1831, he was succeeded by Langlois. Mr. L. Henry Lecomte says, in his "Histoire des Théâtres de Paris: Les Nouveautés, 1827–1832—1866–1873—1878–1906" (Paris, 1907), that Langlois was obliged to assume the responsibility of an enterprise from which Mr. Bossange, in spite of the assistance of Victor Bohain, littérateur, had drawn only insufficient results.

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"Mac-Grégor, ou Les Montagnards écossais," by Joseph Morel, piece in two acts, interspersed with songs, was produced at the Nouveautés, May 30, 1831. The letter of Berlioz to his father in which he says that he had begun a new work (the "Rob Roy" overture) was dated in June of that year, according to Mr. Tiersot. Berlioz, if he were so well informed of what was going on in Paris, must have known that "Mac-Grégor" was produced before he had completed his overture.

In this play "Mac-Grégor," the hero, chief of a clan, commands the Scottish Highlanders bound together to depend their national independence against the English. He had saved in combat the life of Patrick, an English soldier, who in turn furnishes Mac-Grégor the means of escaping when the Highlanders are surrounded on all sides. While Mac-Grégor is escaping, the bailiff of Glasgow seizes suddenly his home, which is at once fired by the English, who believe that Mac-Grégor is inside. The bailiff escapes, and is seen, at the beginning of the second act, in a tavern. He threatens to fine the landlord in case he harbors the rebels. The Highlanders meet there, and Campbell, one of them, offers them full pardon if they will submit to King George. All agree, except Mac-Grégor; but, as he does not wish to be the ruin of his clan, he treats for his comrades, and excludes himself from the amnesty. The bailiff, arriving, wishes to arrest the obdu-

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rate chief, but Mac-Grégor takes a pistol and obliges the magistrate to escort him to his horse, which he mounts, and shouting, "Liberty forever!" he escapes.

Montingy took the part of Mac-Grégor, and Morel, the author, the part of Campbell. The success of the piece was doubtful, and the play was not published.

Surely, the overture to "Rob Roy" was not written for this play. It is true that Berlioz was well acquainted with the Nouveautés, for, when that theatre was opened March 1, 1827, under the management of Bérard, he sang there in the chorus, and while he was attending the classes of Reicha and Lesueur, and studying the scores of tragic operas, he would sing at night the commonplaces in Blangini's "Coureur de veuves," in Dartois' "Le feu de cache-cache," or "Le futur de la grand'maman." And it was at this time he read Moore, Scott, and Byron, who were then in France the gods of English literature. Berlioz wrote in 1827 or 1828 his overture to "Waverley," which was produced at his concert in Paris, May 26, 1828.* It was published with this motto taken from the novel:—

(While) Dreams of love and Lady's charms
Give place to honour and to arms.

(Pendant que) Les rêves d'amour et les charmes féminins
Cèdent la place à l'honneur et aux armes.

* The overture to "Waverley" was performed for the first time in Boston, December 13, 1851.

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This motto was afterward stricken out.

Nor is it necessary to examine closely into the jealousy of Berlioz over Camille Moke,* a jealousy that led to the tragi-comedy of his "false suicide." Why is it not natural to suppose that, enthusiastic over Walter Scott, he planned an overture to "Rob Roy," as he had composed one to "Waverley"?

***

Berlioz in Paris wrote on March 13, 1833, the following letter addressed to the members of the Committee of the Society of Concerts:—

Sirs,—I have brought from Italy some orchestral compositions that have not yet been performed. Can one of them (the overture to "Rob Roy") have the honor of a place on the program of one of your brilliant concerts? Inasmuch as the parts are not yet copied, I beg you, gentlemen, if your reply will be favorable, to let me know as soon as possible.

I have the honor, gentlemen, to be your devoted servant,

HECTOR BERLIOZ,
rue Neuve Saint Marc No. 1.†

There was a favorable reply on March 15. The program of the Conservatory concert of April 14, 1833, was as follows:—

Symphony in B-flat major No. 4 . . . . . *Beethoven*
Introduction to "Il Crociato in Egitto," chorus . . . . . *Meyerbeer*
Solo for Violoncello . . . . . *Franchomme*
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Fragments of quartets performed by all the strings . . . . . *Beethoven*
"Gloria" from the first mass for three voices . . . . . *Cherubini*
Overture to "Rob Roy" . . . . . *Berlioz*

* Marie Félicité Denise Moke, the daughter of a Belgium teacher of languages, was born at Paris, September 4, 1811; she died at St. Josse-ten-Noode, March 30, 1875. As a virtuoso, she shone in her fifteenth year in Belgium, Austria, Germany, and Russia. She was a pupil of Herz, Moscheles, Kalkbrenner. From 1848 to 1872 she taught at the Brussels Conservatory. She married in 1831 Camille Pleyel the piano manufacturer. The story of her relations as Miss Moke with Berlioz, to whom she was betrothed, and with Ferdinand Hiller, is a singular one, and has been told at length by Hippeau, Jullien, Tiersot, Boschot, and by Berlioz himself in his Memoirs, letters, and in his bitter "Euphonia, ou la ville musicale," a "novel of the future," published in Berlioz's "Les Soirées d'Orchestre."

This story, which first appeared in the *Gazette Musicale* of 1844, should be read in connection with Berlioz's tale "Le Suicide par Enthousiasme," which was published in the *Gazette Musicale* of 1834, and afterward in "Les Soirées d'Orchestre." It is said that Miss Moke's coquetry was not extinguished by her marriage.

† Berlioz lived there in the apartment formerly rented by Harriet Smithson, the Irish play actress, who finally became his first wife.

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Elwart in his "Histoire de la Société des Concerts du Conservatoire Impérial de Musique" (Paris, 1860) added this foot-note to the program: "It was the first time that a work by Le Sueur's (*sic*) pupil, the composer of the Fantastic Symphony, was performed at the home (*au sein*) of the Society of Concerts. The success of the young composer was very flattering to his self-esteem." On what did Elwart base this report of success? Berlioz himself says that the audience strongly disliked the overture. Fétis, remembering the savage attack made on him by Berlioz in "Lélio," performed December 9, 1832, noted in his musical review the failure of the overture in the presence of "an audience not composed of friends." It is certain that the effect of the overture placed at the end of the program as an overcoat and galoshes piece was mediocre.

Berlioz says in his Memoirs that he destroyed the manuscript of "Rob Roy." It was therefore thought that the work was irrevocably lost; but he had sent a manuscript copy as an *envoi de Rome* to the Académie des Beaux-Arts, with his "Quartetto e Coro dei Maggi," for four voices with orchestra. The score of this overture in the library of the Conservatory bears this title: "Intrata di Rob-Roy MacGregor (Rome, 1832)." The overture was as a matter of fact the only composed in Italy that he sent from Rome, for the "Quartetto" had been performed in Paris in 1828. The Académie des Beaux-Arts was indulgent to him for his violation of the rules. Berlioz possibly wished the belief that he had destroyed "Rob Roy" to prevail, because he had used some of the material of the overture in the "Harold in Italy" symphony; but many composers have taken the same liberty, from Bach, who put music written originally to secular words into his great Mass in B minor, to Gounod, whose soldiers' chorus

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in "Faust" was composed originally for an opera, "Yvan le Terrible"; from Rossini, who put with Olympian indifference a long passage from the "Calumny" air in "The Barber of Seville" into the last scene of "Othello," to Lalo, who used pages of his unperformed and unpublished opera "Fiesque" for other operas and even symphonic works.

***

W. E. Henley wrote in his "Note on Romanticism": "I have said that the effect of Romanticism was a revolution in the technique, the material, and the treatment of the several arts. I do not think I affirm too much in adding that, but for Scott and Byron, the revolution would have come later than it did, and would, as regards the last two, have taken a different course when it came.

"As in England, the first in the field" (in France) "was Scott. When he attended the Congress of Paris in 1815 the fame of his verse had preceded him, and his novels were freely imitated during the early Restoration: he was speedily accessible (1816–1836) in translations—by Martin, Pichot, and Defauconpret—of which some fourteen hundred thousand volumes were sold in his very lifetime. And his generous and abounding influence was felt with equal force by the average reader and the pensive poet. To say nothing of 'Cromwell,' which may well be referable in some sort to 'Les Puritains d'Écosse'

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(which is, being interpreted, 'Old Mortality'), one of Hugo's first attempts in drama was an 'Amy Robsart' written in collaboration with Paul Foucher; Op. 1 * of Berlioz is a 'Waverley' overture; subjects from 'Ivanhoe' and 'Quentin Durward' occur with pleasing frequency in the catalogue of Delacroix; the origin of such notable departures in romantic prose as 'Notre Dame,' the 'Chronique de Charles IX.,' and 'Isabelle de Bavière,' and of such achievements in romantic verse as the 'Pas d'armes du Roi Jean' is patent. Scott, indeed, was responsible for the historical element in Romanticism. He taught his pupils to be interested in the past, to admire and understand the picturesque in character and life, to look for romance in reality, and turn old facts to new and brilliant uses. He was no doubt the Great First Cause of 'le jeune homme moyen-âge,' and through him of a dismal phantasmagoria of castellans and high-born damozels, of rapiers and donjon-keeps and long-toed shoes; but he must also be credited with the inspiration of not a little of what is best and most enduring among the results of the Romantic revolution."

***

The influence of Scott was seen at the Théâtre des Nouveautés before "Mac-Grégor" was produced there. On December 12, 1827, a comedy in one act interspersed with couplets, "Le Caleb de Walter Scott," by Achille Dartois and Eugène (de Planard) was produced. Mark how the faithful servant in "The Bride of Lammermoor" crossed the Channel! Here is a synopsis of the piece. Deeply devoted to his ruined master, Caleb, major-domo of Count Henry of Douglas, feigns in the presence of the neighbors an ease that dupes no one of them. Henry returns unexpectedly from England where he com-

* This overture was published in 183? as Op. 1. But "Huit scènes de Faust," published in Paris in 1828, was then described as "Œuvre I," and the overture to "Waverley" is known to some as 1 *bis*.—P. H.

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manded a regiment. He is accompanied by his friend Edward and Edward's sister Clara, with whom he is in love, but he does not dare to declare his passion. Henry wishes to give a breakfast to Clara and to repay Edward fifty crowns which he had borrowed. Caleb has neither money not credit, but he endeavors to satisfy his master's desires. He obtains by force and by stratagem a repast prepared for others, and also wine. Vexatious scenes follow. Edward succeeds to a heritage; he gives his sister to the Count and restores the estate of Douglas to its former splendor.

There were many singular pieces produced at the Nouveautés, among them "Faust," a lyric drama in three acts, libretto by E. Théaulon, with music arranged by Béaucourt. This was produced on October 27, 1827. The story is as follows. The philosopher Faust, restored to his youth by his own magic art, has saved Margaret, the daughter of an old soldier, Conrad, from drowning. He asks for her hand, but Conrad refuses on the ground that Faust cannot offer a position worthy of her. In despair Faust summons the aid of the infernal powers. Mephistopheles appears, and offers incalculable wealth in exchange for an agreement that binds them together for eternity. Faust signs the contract, and, now rich and noble, renews his suit. Conrad welcomes it, but the price paid by Faust becomes known, and Margaret, frightened, repulses Faust and invokes the aid of heaven. Faust is then seized with remorse; he demands from Mephistopheles the annulment of the contract, and, pardoned, marries Margaret, who turns out to be the heiress of the noble family of Irnestal. The characters besides those already mentioned are Christopher Wagner, Mina, a soldier, and the ghosts of Sappho, Cleopatra, Phryne, Lais, Aspasia, and Rhodope. The opera was brilliantly mounted, and it

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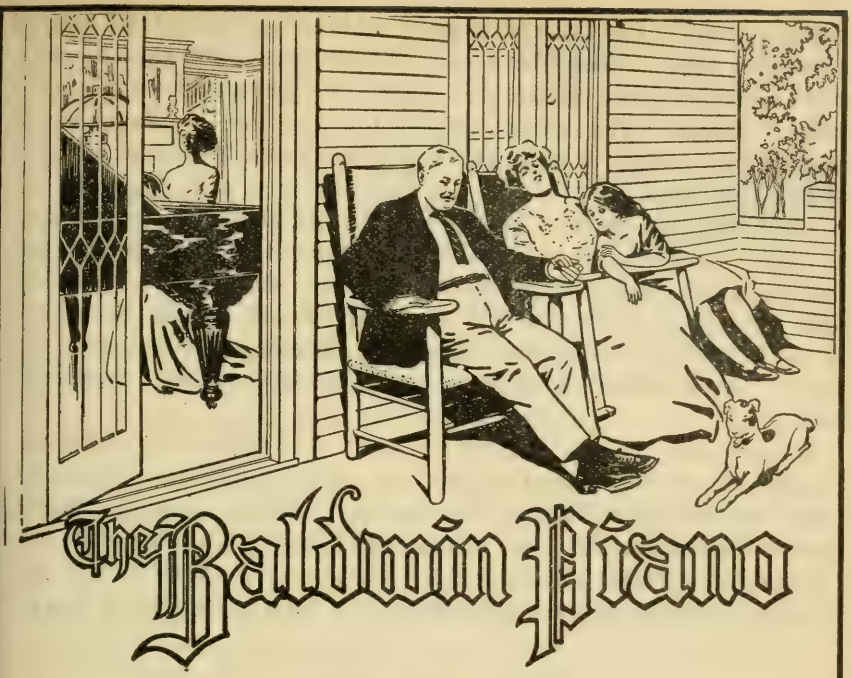
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was successful. The Duke of Aumont, on behalf of the Opéra-Comique, demanded that "Faust" be interdicted on the ground that its character classed it with pieces that should be performed only at the Opéra-Comique. The manager replied that the airs in "Faust" were familiar and known to all. The Duke did not wish to incur the risk of a suit in court.

The "Dictionnaire des Opéras" by Clément and Larousse, mentioning this opera, makes this delightful statement: "This magnificent and powerful conception of Goethe's genius was then for the first time put on a French stage." And Mr. Arthur Pougin, the editor of the revised and augmented Dictionary, allowed this statement to stand. But Lecomte's History of the Nouveautés was not then published.

At the same theatre, August 16, 1827, this opera was produced: "Figaro, or the Marriage Day, piece in three acts after Beaumarchais, Mozart, and Rossini, arranged by Armand Dartois, Achille Dartois, and Blangini." Let us remember that in England there was a version of "Figaro's Marriage" by Sir Henry R. Bishop, and this impudent version was performed more than once in the United States.

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Mr. Willy Hess was born on July 14, 1859, at Mannheim. When he was six years old, he began to study the violin with his father, Julius, a pupil of Spohr. He was in America with his family in 1865, and in 1868–69 he made a tour with Theodore Thomas's Orchestra. He played in Music Hall, Boston, on November 6, 1869, Leonard's "Concert Militaire" and Beethoven's Romanze in F major. In 1872 he left America for Holland. In 1873 he made Heidelberg his dwelling-place. He visited London for the first time in 1874. In 1876 he went to Berlin to study with Joachim. In 1878 he was appointed concertmaster of the Opera and of the Museumsgesellschaft orchestra at Frankfort-on-the-Main, where he founded a string quartet and a trio with Kwast and Hugo Becker. He remained in Frankfort for eight years. In 1886 he was called to Rotterdam as professor at the Conservatory and as concertmaster, but after two years he was called to Manchester, England, to take the place of Ludwig Strauss, who had resigned his position as concertmaster of the orchestra led by Charles Hallé. In 1895 he settled at Cologne as concertmaster of the Guerzenich concerts, leader of the Guerzenich Quartet, and professor of the violin at the Conservatory. He was appointed professor of the violin at the Royal Academy of Music, London, 1903, and he resigned this position to come to Boston in 1904 as concertmaster of the Boston Symphony Orchestra. At the end of the season of 1906–07 he obtained a leave of absence for one year. He was given the title of "Royal Prussian Professor" by the Emperor Wilhelm II. in 1900 on the occasion of the 50th anniversary of the establishment of the Conservatory of Music at Cologne.

Mr. Hess has played at concerts of the Boston Symphony Orchestra in Boston these pieces:—

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Beethoven: Concerto, D major, Op. 61, January 6, 1906.

Spohr: Concerto No. 9, D minor, October 20, 1906.

Bruch: Concerto No. 3, for violin and orchestra, Op. 58, November 21, 1908.

He was leader 1904–07 of the Boston Symphony Quartet, which was composed 1904–05 of Messrs. Hess, Roth, Ferir, Krasselt, and 1905–06 and 1906–07 of Messrs. Hess, Roth, Ferir, and Warnke. In 1908 Mr. Hess founded, with Mr. Alwin Schroeder, the Hess-Schroeder Quartet (Messrs. Hess, Theodorowicz, Ferir, Schroeder). The first concert of this Quartet in Boston was on November 17, 1908.

Mr. Alwin Schroeder, violoncellist, was born at Neuhaldensleben, June 15, 1855. He at first studied the pianoforte with his father Karl, a conductor and a composer of operas (1823–89), and with his brother Hermann; afterward he took lessons of J. B. André. Then he took violin lessons of de Ahna in Berlin, and lessons in theory with Wilhelm Tappert. In 1871–72 he played viola in the Schroeder Quartet,—his three brothers were the other members. He abandoned the violin for the violoncello, which he studied by himself. In 1875 he entered Liebig's Orchestra as first 'cellist. He was a member in like capacity of Fliege's Orchestra, of Laube's in Hamburg, and in 1880 he joined the Gewandhaus Orchestra, Leipsic, as the successor of his brother Karl, who went to Sondershausen as chief conductor. He was in

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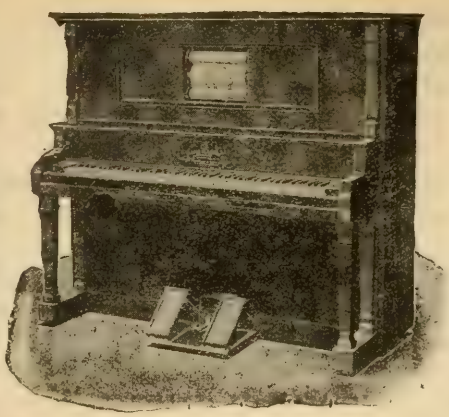
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Leipsic a member of the Petri Quartet, and he taught in the Leipsic Conservatory of Music.

Mr. Schroeder came to Boston as the solo violoncellist of the Boston Symphony Orchestra in the fall of 1891, and at the same time he joined the Kneisel Quartet. He resigned his position in the orchestra with his Quartet co-mates at the end of the season of 1902–03. With them he afterward made New York his dwelling-place until the spring of 1907, when he resigned from the Quartet and moved to Frankfort-on-the-Main. His farewell concert in Boston was on April 25, 1907. Returning to the United States late in the summer of 1908, he is now the violoncellist of the Hess-Schroeder Quartet.

Mr. Schroeder has played as solo violoncellist with the Symphony Orchestra in Boston:—

1891, October 24. Volkmann's Concerto in A minor, Op. 33.

1892, November 26. Davidoff's Concerto No. 3, one movement. (First time in Boston.)

1893, November 18. Brahms's Concerto in A minor, for violin and violoncello, Op. 102. (With Mr. Kneisel.)

1894, February 3. Loeffler's Fantastic Concerto. (MS. First time.)

1895, March 2. Dvořák's "Waldesruhe" and Julius Klengel's Capriccio, Op. 8.

1896, December 19. Dvořák's Concerto in B minor, Op. 104. (First time in Boston.)

1897, April 10. Brahms's Concerto in A minor, for violin and violoncello, Op. 102. (With Mr. Kneisel, at a concert in memory of Brahms.)

1898, February 12. Loeffler's Fantastic Concerto.

1898, November 19. Saint-Saëns's Concerto in A minor, Op. 33.

1900, January 6. Dvořák's Concerto in B minor, Op. 104.

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Brahms visited Italy in the spring of 1887, and he spent the summer of that year at Thun, Switzerland, where he wrote this concerto and the Gipsy songs for four solo voices with pianoforte accompaniment, Op. 103. In a letter written to Elisabeth von Herzogenberg, dated Thun, July 20, 1887, he thus referred to the concerto: "I can give you nothing worth calling information about the undersigned musician. True, he is now writing down a thing which does not figure in his catalogue—but neither does it figure in other people's! I leave you to guess the particular form of idiocy!"

Miss May says in her Life of Brahms that the concerto was first performed at Cologne, October 15, 1887. But Brahms wrote to Mrs. von Herzogenberg from Vienna on that day: "How I wish I could offer you any little pleasure or distraction! The concerto could only be the latter at best. Perhaps I may send it you from Cologne, which is my destination to-day."

The concerto was performed privately, immediately after it was

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completed, in the Louis Quinze room of the Baden-Baden *Kurhaus*, when the solo parts were played by Joachim and Hausmann. Brahms conducted. The first public performance was at Cologne, October 18, 1887, with the same players and conductor. The concerto was performed in like manner at Frankfort, November 18 of the same year and two days later at Basle. Miss May mentions a performance at Wiesbaden November 17. The concerto was performed at Leipsic in the Gewandhaus, January 1, 1888, with the same players, and Brahms conducted. There was a performance at Meiningen, December 25, 1887, and at Stuttgart in June, 1888. Other early performances were by the Berlin Philharmonic Society, led by von Bülow, February 6, 1888; at London Symphony concerts, led by Henschel, February 15 and 21, 1888; at the Philharmonic concert in Vienna, led by Richter, December 23, 1888. The solos were played at all these concerts by Joachim and Hausmann.

The concerto was published in 1888. Brahms wrote on a copy presented by him to Joachim: "To him for whom it was written."

The first performance in America was at Theodore Thomas's Symphony Concert in New York, January 5, 1889, when it was played by Messrs. Max Bendix and Victor Herbert. It was first played in Boston at a Symphony Concert, November 18, 1893, by Messrs. Kneisel and Schroeder; it was one of the pieces performed at the



concert in memory of Brahms, April 10, 1897, when the solo players were Messrs. Kneisel and Schroeder, and they played it at the concert of the Boston Symphony Orchestra in Boston, February 1, 1902.

***

I. Allegro, A minor, 4-4. There are four measures for full orchestra which announce the stormy first theme. There is an introductory cadenza, at first for the solo 'cello, and then carried on by it and the violin. The first theme is developed in a long tutti passage. After the orchestral development of this theme and its subsidiary, the two solo instruments develop the theme in a somewhat different manner. The second theme, after brilliant passage work, enters in the key of C major. The working out is long and nost elaborate.

II. Andante, D major, 3-4. This movement might be said to be in the form of a minuet and trio, although it has little or none of the character of the minuet. The first and third parts contain the development of a quiet theme. The middle part has a more songlike theme in F major. The movement is short.

III. Vivace non troppo, A minor, 2-4. The Finale is an energetic rondo built on four contrasted themes. "Its family resemblance, in the matter of construction, to the finale of Brahms's symphony in C minor is unmistakable."

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VILLIERS DE L'ISLE-ADAM AND LISZT.

BY PHILIP HALE.

Mme. Judith Gautier has been publishing her reminiscences. She tells an extraordinary story about Villiers de l'Isle Adam, the fantastical genius who wrote cruelly ironical tales. "The Future Eve" is perhaps the strangest and certainly the longest, the book that introduces Edison at Menlo Park, and led the inventor, reading it in Paris, to say: "This man is greater than I; I can only invent; he creates." And Villiers de l'Isle Adam wrote strange plays, some of them mystical.

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He wrote on scraps of paper, and, wandering at night, for he slept beneath the sun, would tell his tales to wondering, half-frightened girls in restaurants and cafés. A romantically tragic man, he died tragically. Poor, he was very rich, for in his mind he dwelt in gorgeous palaces, and he revelled in golden and bejewelled sentences whose splendor came down to him from Châteaubriand.

There was a party at Munich, as Mme. Gautier tells us, at the house of the Countess of Schleinitz, and Mme. Gautier, Villiers, Lenbach, and Édouard Schuré were among the guests. Liszt entered in his long, black abbé's cloak. His hair fell down to his shoulders. The women rushed toward him, fell on their knees, kissed his hands, gazed at him ecstatically. The Countess of Kalergis came in, she that was afterward the Countess Muchanoff, the woman whose beauty had been extolled by Gautier, de Musset, Heine—the woman once known as "the Symphony in White Major"—still white with pearl white and rice powder. Liszt would not go to the piano. He repulsed the women rudely and ordered Mme. Muchanoff to play, for he said that she would give him pleasure, and why should he deprive himself of it. The countess, to relieve Liszt of a burden, played nonchalantly and disdainfully, amused at the jealous anger of women forced through courtesy to applaud her.

Villiers talked with her. He wore the decoration of the Knights of Malta, a little cross on white enamel. He told the countess that he was grand master of the order, having inherited the office from an ancestor who held it in 1820, but France no longer recognized the order, and he could wear the decoration only outside of his own country. The countess marvelled.

He also told her that as grand master he had an incontestable right to the throne of Greece, incontestable but contested. He had formerly led an energetic and chimerical campaign to recover his kingdom; for to sit on the throne would be highly agreeable to him. Again the countess marvelled.

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And he told her that recently at Wagner's house he had read aloud his play, "The Revolt," which Wagner listened to with deep attention and praised. The countess then arranged a reading of the play in her suite at the inn of the Four Seasons.

Liszt was one of the hearers. He was asked to play. At first he refused, but at last he improvised brilliantly and passionately The enthusiasm reached delirium. Villiers, with carefully arranged hair, the cross of Malta on his left breast, had a noble air, but Mme. Gautier suspected him of nervousness. "Did the huge salon, over-ornamented, awe him? Or did his assemblage of noble, richly dressed dames, high functionaries, artists grouped in a semicircle as in a theatre, regarding him silently, intimidate him more than the Olympian intimacy at Triebchen?"

Villiers stood erect in full light against the piano. He hesitated. He threw back his long and handsome locks. At last he began to read with a firm, clear voice. Sure of himself, he took his time and made his points. There was a flattering murmur; there was discreet applause. Again there was respectful silence. They listened, but they heard nothing. Villiers de l'Isle Adam suddenly stopped.

His look was thoughtful. His manuscript fell to the floor. His eyes stared at the audience. He loosened the belt of his trousers; he took off his shoes. Then he sat down before the piano. "Was

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this an effect in the drama? Was he acting to gain a wager?" Every one arose. "They came to me; they plied me with questions. What could I say? How could I make them understand that Villiers believed himself to be in danger of death and that he was then doing, as he thought, the wise and proper thing? He had had, no doubt, a little nervous spasm at his heart. Some physician, perhaps joking with him, had said that in case of such an occurrence he should immediately loosen his clothes, take off his boots, and sit high so that he could let his feet hang down."

Villiers paid no attention to the laughter behind fans. As soon as the crisis was over, he picked up his shoes, and, without putting them on his feet, made his escape, with the proud cross of Malta on his left breast.

The Frenchmen, his friends, knew not what to say. Franz Servais, indignant, exclaimed: "Only one thing could save the situation. There was only one excuse for Villiers—death. Yes, for the honor of us all he should have died!"

The dramatist did not agree with him. There was still the throne of Greece on which he hoped to sit, booted or unbooted.

And this was the same Villiers who wrote the superb description of the heroes going to Thermopylæ; who put into the mouth of his hero Axel, in the drama of a like name, this speech to Sarah as the two resolved to die that their happiness might be complete and sure: "As for living, our servants will do that for us! As at the play in a central stall, you sit out so as not to disturb the neighbors—out of courtesy, in a word—some play written in a wearisome style, a play of which you do not like the subject, so I lived, out of politeness."

Mme. Gautier has much to say about Liszt. She tells of the fascination exerted by him; how women would wrangle for a flower

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that he had touched; how they would nearly come to blows over a cigar butt that he had thrown away. They that could afford it followed him, if he journeyed; others were angry that they could not do the same. Servais told Mme. Gautier: "He would be very unhappy if this atmosphere of love which enwraps him should fail him. He loves this incense, these extravagant flatteries. He has need of this mystical royalty; and to preserve it, he skilfully distributes pieces, according to merit or his own preference. He maintains peace in the troop of his admirers; he makes them accept and respect a favorite. If anyone is astonished at an abnegation that is rare among women, he makes this unexpected exclamation, "They love them in me!"

The adoration of the cigar butt reminds one of a scene in Amélie Rives' "The Quick or the Dead," which years ago excited disapprobation, especially from women who could not endure tobacco smoke—after they were married.

INCIDENTAL MUSIC.

BY JAMES M. GLOVER.

(From the *Daily Telegraph*, London, September 11, 1909.)

The advent of Camille Saint-Saëns as a provider of "Incidental Music" to the modern drama of the day* reminds one that from the early Ancients the British drama has always been associated in its best days with the accompaniment of "Incidental Music." Apart

* The reference is to Saint-Saëns music for Eugène Brieux's drama "La Foi" produced at Monte Carlo April 10, 1909, and produced in an English version "False Gods" by Beerbohm-Tree in London. Saint-Saëns, however, has written stage music for "Antigone" (Paris, 1893); "Dejanire" by Gallet (Béziers, August 28, 1898; Paris, November 11, 1898); "Parysatis" by Jane Dieulafoy (Béziers, August 9, 1902); "Andromaque" (1903); "Le Malade Imaginaire."



from the musical associations of the older drama, from the time of the earlier Greek plays onward via the Bard of Stratford-on-Avon down to the present day, the sympathetic partnership of music's gentle touch has been held to be more or less a necessary adjunct to successful achievement. Historians can easily refresh their minds on the various methods of decorative stage musical suggestion through the popular days of Adelphi drama, in the seventies, when the late Charles Reade wrote an earnest appeal on behalf of the then musical director of the Strand house, the late Edwin Ellis, and gave vent to one of his most romantic sympathetic tributes of the time to further a fund which had been organized on the music leader's behalf. The author of "It's Never Too Late to Mend" recounted the sensations of Willie Carlyle in "East Lynne," the railway train in "After Dark," the turning tower in "The Shaughraun," and the cave scene in "The Colleen Bawn," and asking a generous public to give of its best to the "Fiddler," who assisted to "make your flesh creep," reminded them of how much pleasure the music had contributed to their "evenings at the play."

The "leit motif" which became glorified in the Wagnerian drama was not unknown in a simpler form before the Bayreuth Master educated the public to expect it as the true vehicle of punctuated emotions. Of melodies which have been handed down to posterity that have become invariably associated with specific plays, the earliest

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in modern remembrance is the music of "The Dumb Man of Manchester." "The Dumb Man of Manchester" has gone the way of many an old tradition, but, when the strains which accompanied the dumb boy's every utterance were played, the thrill which used to go through the audience was something intense, showing a familiarity between the pit and the stage which for long has ceased to exist. Even before the "dumb boy" appeared upon the scene, the music, absolutely child-like in its simplicity, had a wonderful effect on the emotions of the audience.

An argument between the late Sir Augustus Harris and the late Henry Pettitt as to the particular "melos" necessary to accompany the stage murder of a villain on a houseboat at Henley late in the evening of a regatta night ended in a crime being committed to the seriously sung strains "off" of Tosti's "Venetian Boat Song." The famous dramatist wanted a few bars of "agit"; the equally famous manager said, "Look here, dear boy, this villain doesn't travel with a string orchestra ready to play tremolo music whenever he murders anybody. What music do you hear on the river if you are out boating late at night?" "Tosti's 'Good-bye,' or something of the sort," said Pettitt. "That settles it," said Harris; but "Good-bye," for obvious reasons as a theme for homicidal harmony, was impossible, and the other song was substituted. Who can forget Fanny Brough's "Cheer, Boys, Cheer," in the drama of that name? It choked you in the throat—its every bar—till the great tear-compelling break—and curtain. Locke's incidental music to "Macbeth"—so fatal to a success if whistled in the theatre at rehearsal—the interpolated numbers of "Guy Mannering," with Sims Reeves—a stock attraction, "No Song, No Supper," and hundreds of other plays with "Incidental Music and Songs" all crop up in almost forgotten procession, if only

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to remind the modern playgoer that "Musical Comedy" drama is not such a new development as many seem to think. Fannie Leslie, delightful artist and great dancer, made W. C. Levey's "White Blossoms" the attraction in an earlier Adelphi success, and her later successes, "Sweet Italy" and "Head over Heels," by the same composer, in George R. Sims and Clement Scott's "Jack in the Box," are easily remembered. Teresa Furtado's "Esmeralda" in the Victor Hugo play caught the town. The drama is dead, but the "incidental" song still lives.

Another melody which impressed itself on the public of the time, and even now is not forgotten, is the relentless strain which followed Charles I. all through W. G. Wills's play, written for the Irving régime. Mr. Dick could not leave out the head of the unfortunate monarch from his memorial—neither could W. G. Wills leave out the beautiful melody from all his hero's kingly exits and entrances. The authorship was attributed to Robert Stoepel, the then musical director of the Lyceum, but Stoepel made no secret of the fact that he had only "adapted" the number out of an old set of French lancers, and played it in a pathetic form to suit the situation. It was held at one time to be rank sacrilege if the "Judas Maccabæus" March did not accompany the play of "Hamlet" all through its processions, its crowds and general business, and there was no dramatist who used "incidental" music to such wonderful effect as the late Dion Boucicault, whose "Colleen Bawn," "Arrah-na-pogue," and "Shaughraun" owed much of the intensity of their sensational scenes to their musical clothing. An Irish musical composer, when ordering the copying of some music for a Wilson Barrett play, said, "Coppy two quires of this number; it's played ivry toime Mister Barrett comes on or goes off. He does this forty-seven times so far."

However, up to the Irving reign at the Lyceum, most of this sort of music was supplied hastily in a perfunctory way, from the stock book of "agits," "agitatos," "hurries," "slows," &c., without which

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no self-respecting *chef d'orchestre* in the seventies and eighties could ever be sure of retaining his appointment. But the stock system went out, and with it the stock musical director, and so the old order of things gave way to the new, which has given us Xavier Leroux, who wrote the music to Irving's "Dante," and Camille Saint-Saëns, who signs the score to Sir Herbert Beerbohm-Tree's "False Gods." Perhaps in some respects it is as well, but Sir Henry Irving, after he passed through the Stoepel and Hamilton Clarke periods, went in for a system of having incidental music written by well-known composers, mostly British, and the stage musical library boasted of such contributors as Sir Charles Stanford, Sir Alexander MacKenzie, and Edward German, with a host of others of equal eminence in the higher sphere of lighter music. There is no better monument to the Lyceum knight's famous career than the fact that he should have left behind him this large collection of meritorious scores. It is often a question as to whether the incidental music to these dramas really added as much to the dramatic intensity of the immediate theatrical situation as they did later to the library of English concert-room music. It has often been said that the old fiddle-in-hand musical director, who was ready to supply anything at a moment's notice, was really more dramatic in his appropriateness than the symphonic conductor, who would possibly write the better work, which would be less illustrative and

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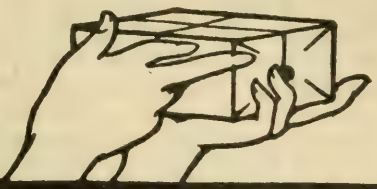
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more academic. But, nevertheless, a state of things which Sir Henry Irving was really the first to seriously consider has had the welcome effect of opening up a new road to English composers, and their encouragement by music publishers who have found various "suites" a happier and much more remunerative speculation than the eternal ephemeral waltz, polka, and quadrille output, which enriched no literature and adorned no art.

It is often to be wondered if the absence of any educational machinery in our Academic institutions for lyrical representation in these forms has anything to do with the shyness of English composers in writing for the stage, and their failure to attack successfully the dramatic situations in their various attempts at grand opera. In Continental music-schools they accustom the student, young and old, to a familiarity in treating all the emotions, and in this way, perhaps, the Italian and the French operatic drama produce the better result. In André Wormser's score to "L'Enfant Prodigue" it was shown what a composer trained on these lines could do with a "petit Orchestre" and a grand piano only, the soloist on the latter instrument suggesting most of the "twiddley-bits" with a punctuality deprived of which the play would have largely suffered. This educational spirit finds vent in France in the "mime" drama. Here the "mime-play" does not exist, although we have a rather rough-and-ready embodiment of its possibilities in the rapidly growing cinematograph theatre. Balfe, Vincent Wallace, Julius Benedict, Alfred Cellier, and Arthur Sullivan were nearly all "leaders" of theatre orchestras, and Sir A. C. Mackenzie can look back to the time when he "fiddled" while Drury Lane was burning with flames from the Sacred Lamp of the early National Theatre productions before the Augustus Harris régime.

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Symphonic Poem, "Thus spake Zarathustra," Op. 30.

Richard Strauss

(Born at Munich on June 11, 1864; now living at Charlottenburg, Berlin.)

The full title of this composition is "Also sprach Zarathustra, Tondichtung (frei nach Friedr. Nietzsche) für grosses Orchester." Composition was begun at Munich, February 4, 1896, and completed there August 24, 1896. The first performance was at Frankfort-on-the-Main, November 27 of the same year. The composer conducted, and also at Cologne, December 1. The Philharmonic Orchestra of Berlin, led by Mr. Nikisch, produced it in Berlin, November 30. The first performance in England was at the Crystal Palace, March 6, 1897. Theodore Thomas's orchestra gave two performances in Chicago early in 1897. The first performance in Boston was at a Boston Symphony Orchestra concert, led by Mr. Paur, October 30, 1897. The work was performed in Boston at concerts of the Boston Symphony Orchestra, led by Mr. Gericke, March 17, 1900, and by Mr. Fiedler, February 6, 1909.

Friedrich Nietzsche * conceived the plan of his "Thus spake Zara-

* Friedrich Wilhelm Nietzsche was born at Röcken, October 15, 1844. He was educated at Schulpforte and at the Universities of Bonn and Leipsic. In 1869 he was appointed to a professorship of classical philology at the University of Basel. In consequence of an eye and brain trouble he obtained sick leave in 1876, and in 1879 he was pensioned. He spent ten years thereafter at health resorts, and, as he said, each year contained for him two hundred days of pure pain. In 1888 he became hopelessly insane, and he died August 25, 1900, at Weimar. We are interested in him here chiefly in connection with music. At first, a wild-eyed partisan of Wagner, he wrote "Die Geburt der Tragödie aus dem Geiste der Musik" (1872) and "Richard Wagner in Bayreuth" (1876). Later he assailed Wagner bitterly in "Der Fall Wagner" (1888) and "Nietzsche contra Wagner" (1889). He himself composed music. In 1872 he sent to Hans von Bülow a symphonic work, "Meditation on Manfred." Von Bülow wrote to him that it was "the very acme of fanatical nonsense, and the most disagreeable and anti-musical thing that my eyes have ever seen committed to music-paper for, aye, many a long day." (See the correspondence in "Hans von Bülow: Briefe," vol. iv., pp. 550–562 (Leipsic, 1900). Nietzsche also composed a hymn, "To Life," for chorus and orchestra, and "Hymn to Friendship," for tenor solo, chorus, and orchestra. The latter was performed in a quasi-private manner at Weimar, October 15, 1904, with a pianoforte in the place of an orchestra. Much has been written about Nietzsche in connection with music. There is an interesting essay in Maurice Kufferath's "Musiciens et Philosophes" (Paris, 1899). See also Hans Embacher's articles on the correspondence between Nietzsche and Rohde (*Die Musik*, second year, —1902–1903,—first quarter, pp. 83, 193). A list of passages referring to Wagner in Nietzsche's writings is published in Dr. Tille's preface to Thomas Common's translation of "Der Fall Wagner" (" The Case of Wagner") (London and New York, 1896). This volume also contains a translation of "Nietzsche contra Wagner," a selection of many of the passages referred to above. "The Birth of Tragedy," translated by William A. Haussmann, was published by T. N. Foulis (Edinburgh and London, 1909).

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thustra: A Book for All and None" in August, 1881, as he was walking through the woods near the Silvaplana Lake in the Engadine, and saw a huge, tower-like crag. He completed the first part in February, 1883, at Rapallo, near Genoa; he wrote the second part in Sils Maria in June and July, the third part in the following winter at Nice, and the fourth part, not then intended to be the last, but to serve as an interlude, from November, 1884, till February, 1885, at Mentone. Nietzsche never published this fourth part; it was printed for private circulation, and not publicly issued till after he became insane. The whole of "Zarathustra" was published in 1892. A translation into English by Alexander Tille, Ph.D., lecturer at the University of Glasgow, was published in 1896, and the quotations in this article are from Dr. Tille's translation. A revised translation by T. Common, with introduction and commentary by A. M. Ludovici, was published by T. N. Foulis (Edinburgh and London, 1909).

Nietzsche's Zarathustra is by no means the historical or legendary Zoroaster, mage, leader, warrior, king. The Zarathustra of Nietzsche is Nietzsche himself, with his views on life and death. Strauss's opera "Guntram" (1894) showed the composer's interest in the book. Before the tone-poem was performed, this program was published: "First movement: Sunrise. Man feels the power of God. Andante religioso. But man still longs. He plunges into passion (second movement) and finds no peace. He turns towards science, and tries in vain to solve life's problem in a fugue (third movement). Then agreeable dance tunes sound and he becomes an individual, and his soul soars upward while the world sinks far beneath him." But Strauss gave this explanation to Mr. Otto Florsheim: "I did not intend to write philosophical music or to portray in music Nietzsche's great work. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman. The whole sym-



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phonic poem is intended as my homage to Nietzsche's genius, which found its greatest exemplification in his book, 'Thus spake Zarathustra.'"

***

"Thus spake Zarathustra" is scored for one piccolo, three flutes (one interchangeable with a second piccolo), three oboes, one English horn, two clarinets in B-flat, one clarinet in E-flat, one bass clarinet, three bassoons, one double-bassoon, six horns, four trumpets, three trombones, two bass tubas, kettledrums, bass drum, cymbals, triangle, Glockenspiel, a low bell in E, two harps, organ, sixteen first violins, sixteen second violins, twelve violas, twelve 'cellos, eight double-basses.

On a fly-leaf of a score is printed the following excerpt from Nietzsche's book, the first section of "Zarathustra's Introductory Speech":—

"Having attained the age of thirty, Zarathustra left his home and the lake of his home and went into the mountains. There he rejoiced in his spirit and his loneliness, and for ten years did not grow weary of it. But at last his heart turned—one morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those for whom thou shinest? For ten years thou hast come up here to my cave. Thou wouldst have got sick of thy light and thy journey but for me, mine eagle and my serpent. But we waited for thee every morning, and receiving from thee thine abundance, blessed thee for it. Lo! I am weary of my wisdom, like the bee that hath collected too much honey; I need hands reaching out for it. I would fain grant and distribute until the wise among men could once more enjoy their folly, and the poor once more their riches. For that end I must descend to the depth: as thou dost at even, when sinking behind the sea, thou givest light to the lower regions, thou resplendent star! I must, like thee, go down,* as men say—men to whom I would descend. Then bless me, thou impassive eye, that canst look without envy even upon over-much happiness. Bless the cup which is about to overflow, so that the water golden-flowing out of it may carry everywhere the reflection of thy rapture. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.—Thus Zarathustra's going down began."

This prefatory note in Strauss's tone-poem is not a "program" of

* Mr. Apthorp to his translation, "Like thee I must *go down*, as men call it," added a note: "The German word is *untergehen;* literally to go below." It means both "to perish" and "to set" (as the sun sets).—P. H.

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the composition itself. It is merely an introduction, and the sub-captions of the composer in the score indicate that the music after the short musical introduction begins where the quotation ends.

Zarathustra stepped down from the mountains. After strange talk with an old hermit he arrived at a town where many were gathered in the market-place, for a rope dancer had promised a performance.

And Zarathustra thus spake unto "the folk: '*I teach you beyond* * *man.* Man is a something that shall be surpassed.

. . . "'What with man is the ape? A joke or a sore shame. Man shall be the same for beyond-man, a joke or a sore shame. Ye have made your way from worm to man and much within you is still worm. Once ye were apes, even now man is ape in a higher degree than any ape. He who is the wisest among you is but a discord and hybrid of plant and ghost. . . . Beyond-man is the significance of earth. . . . I conjure you, my brethren, *remain faithful to earth* and do not believe those who speak unto you of superterrestrial hopes! . . . Once soul looked contemptuously upon body; that contempt then being the highest ideal, soul wished the body meagre, hideous, starved. Thus soul thought it could escape body and earth. Oh! that soul was itself meagre, hideous, starved; cruelty was the lust of that soul! But ye also, my brethren, speak; what telleth your body of your soul? Is your soul not poverty and dirt and a miserable ease? Verily a muddy sea is man. One must be a sea to be able to receive a muddy stream without becoming unclean. Behold I teach you beyond-man; he is that sea, in him your great contempt can sink . . . . Man is a rope connecting animal and beyond-man—a rope over a precipice. Dangerous over, dangerous on-the-way, dangerous looking backward, dangerous shivering and making a stand. What is great in man is that he is a bridge and not a goal;

* "Overman," or, as Mr. George Bernard Shaw prefers, "Superman." Muret and Sanders define the word "Uebermensch": "Demigod, superhuman being, man without a model and without a shadow; godlike man."—P. H.

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what can be loved in man is that he is a *transition* and a *downfall.* . . . It is time for man to mark out his goal. It is time for man to plant the germ of his highest hope. His soul is still rich enough for that purpose. But one day that soil will be impoverished and tame, no high tree being any longer able to grow from it.'"

"The scene of 'Thus spake Zarathustra,'" says Dr. Tille, "is laid, as it were, outside of time and space, and certainly outside of countries and nations, outside of this age, and outside of the main condition of all that lives—the struggle for existence. . . . There appear cities and mobs, kings and scholars, poets and cripples, but outside of their realm there is a province which is Zarathustra's own, where he lives in his cave amid the rocks, and whence he thrice goes to men to teach them his wisdom. This Nowhere and Nowhen, over which Nietzsche's imagination is supreme, is a province of boundless individualism, in which a man of mark has free play, unfettered by the tastes and inclinations of the multitude. . . . 'Thus spake Zarathustra' is a kind of summary of the intellectual life of the nineteenth century, and it is on this fact that its principal significance rests. It unites in itself a number of mental movements which, in literature as well as in various sciences, have made themselves felt separately during the last hundred years, without going far beyond them. By bringing them into contact, although not always into uncontradictory relation, Nietzsche transfers them from mere existence in philosophy, or scientific literature in general, into the sphere or the creed or *Weltanschauung* of the educated classes, and thus his book becomes capable of influencing the views and strivings of a whole age."

Zarathustra teaches men the deification of Life. He offers not Joy of life, for to him there is no such thing, but fulness of life, in the joy of the senses, "in the triumphant exuberance of vitality, in the pure, lofty naturalness of the antique, in short, in the fusion of God, world, and ego."

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***

There is a simple but impressive introduction, in which there is a solemn trumpet motive, which leads to a great climax for full orchestra and organ on the chord of C major. There is this heading, "VON DEN HINTERWELTLERN"(Of the Dwellers in the Rear World). These are they who sought the solution in religion. Zarathustra, too, had once dwelt in this rear-world. (Horns intone a solemn Gregorian "Credo.")

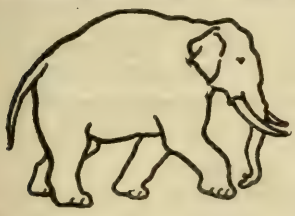
"Then the world seemed to me the work of a suffering and tortured God. A dream then the world appeared to me, and a God's fiction; colored smoke before the eyes of a godlike discontented one. . . . Alas! brethren, that God whom I created was man's work and man's madness, like all Gods. Man he was, and but a poor piece of man and the I. From mine own ashes and flame it came unto me, that ghost, aye verily! It did not come unto me from beyond! What happened, brethren? I overcame myself, the sufferer, and carrying mine own ashes unto the mountains invented for myself a brighter flame. And lo! the ghost *departed* from me."

The next heading is "VON DER GROSSEN SEHNSUCHT" (Of the Great Yearning). This stands over an ascending passage in B minor in 'cellos and bassoons, answered by wood-wind instruments in chromatic thirds. The reference is to the following passage:—

. . . "O my soul, I understand the smile of thy melancholy. Thine over-great riches themselves now stretch out longing hands! . . . And, verily, O my soul! who could see thy smile and not melt into tears? Angels themselves melt into tears, because of the over-kindness of thy smile. Thy kindness and over-kindness wanteth not to complain and cry! And yet, O my soul, thy smile longeth for tears, and thy trembling mouth longeth to sob. . . . Thou liketh better to smile than to pour out thy sorrow. . . . But if thou wilt not cry, nor give forth in tears thy purple melancholy, thou wilt have *to sing*, O my soul! Behold, I myself smile who foretell such things unto thee. . . . O my soul, now I have given thee all, and even my last, and all my hands have been emptied by giving unto thee! *My bidding thee sing*, lo, that was the last thing I had!"

The next section begins with a pathetic cantilena in C minor (second violins, oboes, horn), and the heading is: "VON DEN FREUDEN UND LEIDENSCHAFTEN"(Of Joys and Passions).

"Once having passions thou calledst them evil. Now, however, thou hast nothing but thy virtues: they grew out of thy passions. Thou laidest thy highest goal upon



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these passions: then they became thy virtues and delights. . . . My brother, if thou hast good luck, thou hast one virtue and no more; thus thou walkest more easily over the bridge. It is a distinction to have many virtues, but a hard lot; and many having gone to the desert killed themselves, because they were tired of being the battle and battlefield of virtues."

"GRABLIED" (Grave Song). The oboe has a tender cantilena over the Yearning motive in 'cellos and bassoons.

"'Yonder is the island of graves, the silent. Yonder also are the graves of my youth. Thither will I carry an evergreen wreath of life.' Resolving this in my heart I went over the sea. Oh, ye, ye visions and apparitions of my youth! Oh, all ye glances of love, ye divine moments! How could ye die so quickly for me! This day I think of you as my dead ones. From your direction, my dearest dead ones, a sweet odour cometh unto me, an odour setting free heart and tears. . . . Still I am the richest, and he who is to be envied most—I, the loneliest! For I *have had* you, and ye have me still." . . .

"VON DER WISSENSCHAFT" (Of Science). The fugued passage begins with 'cellos and double-basses (divided). The subject of this fugato contains all the diatonic and chromatic degrees of the scale, and the real responses to this subject come in successively a fifth higher.

"Thus sang the Wizard. And all who were there assembled, fell unawares like birds into the net of his cunning. . . . Only the conscientious one of the spirit had not been caught. He quickly took the harp from the wizard, crying: 'Air! Let good air come in! Let Zarathustra come in! Thou makest this cave sultry and poisonous, thou bad old wizard! Thou seducest, thou false one, thou refined one, unto unknown desires and wilderness. . . . Alas, for all free spirits who are not on their guard against *such* wizards! Gone is their freedom. Thou teachest and thereby allurest back into prisons! We seem to be very different. And, verily, we spake and thought enough together . . . to enable me to know we *are different.* We *seek* different things . . . ye and I. For I seek more *security.* . . . But, when I see the eyes ye make, methinketh almost ye seek *more insecurity.*'" . . .

Much farther on a passage in the strings, beginning in the 'cellos and violas, arises from B minor. "DER GENESENDE" (The Convalescent):—

"Zarathustra jumped up from his couch like a madman. He cried with a terrible voice, and behaved as if some one else was lying on the couch and would not get up from it. And so sounded Zarathustra's voice that his animals ran unto him in terror, and that from all caves and hiding places which were nigh unto Zarathustra's cave all animals hurried away . . . he fell down like one dead, and remained long like one dead. At last, after seven days, Zarathustra rose on his couch, took a rose apple in his hand, smelt it, and found its odour sweet. Then his animals thought the time

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had come for speaking unto him. . . . 'Speak not further, thou convalescent one! . . . but go out where the world waiteth for thee like a garden. Go out unto the roses and bees and flocks of doves! But especially unto the singing birds, that thou mayest learn *singing* from them. For singing is good for the convalescent; the healthy one may speak. And when the healthy one wanteth songs also, he wanteth other songs than the convalescent one. . . . For thy new songs, new lyres are requisite. Sing and foam over, O Zarathustra, heal thy soul with new songs, that thou mayest carry thy great fate that hath not yet been any man's fate!' . . . Zarathustra . . . lay still with his eyes closed, like one asleep, although he did not sleep. For he was communing with his soul."

TANZLIED. The dance song begins with laughter in the wood-wind.

"One night Zarathustra went through the forest with his disciples, and when seeking for a well, behold! he came unto a green meadow which was surrounded by trees and bushes. There girls danced together. As soon as the girls knew Zarathustra, they ceased to dance; but Zarathustra approached them with a friendly gesture and spake these words: 'Cease not to dance, ye sweet girls! . . . I am the advocate of God in the presence of the devil. But he is the spirit of gravity. How could I, ye light ones, be an enemy unto divine dances? or unto the feet of girls with beautiful ankles? . . . He who is not afraid of my darkness findeth banks full of roses under my cypresses. . . . And I think he will also find the tiny God whom girls like best. Beside the well he lieth, still with his eyes shut. Verily, in broad daylight he fell asleep, the sluggard! Did he perhaps try to catch too many butterflies? Be not angry with me, ye beautiful dancers, if I chastise a little the tiny God! True, he will probably cry and weep; but even when weeping he causeth laughter! And with tears in his eyes shall he ask you for a dance; and I myself shall sing a song unto his dance.'"

NACHTLIED (Night "Song").

"Night it is: now talk louder all springing wells.
And my soul also is a springing well.

Night it is: now only awake all songs of the loving.
And my soul also is a song of one loving.

Something never stilled, never to be stilled, is within me
Which longs to sing aloud;
A longing for love is within me,
Which itself speaks the language of love.

Night it is."

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"Sing now yourselves the song whose name is
'Once more,' whose sense is 'For all Eternity!'
Sing, ye higher men, Zarathustra's roundelay!
ONE!

O man, take heed!
TWO!

What saith the deep midnight?
THREE!

'I have slept, I have slept!—
FOUR!

From deep dream I woke to light.
FIVE!

The world is deep.
SIX!

And deeper than the day thought for.
SEVEN!

Deep is its woe,—
EIGHT!

And deeper still than woe—delight.'
NINE!

Saith woe: 'Vanish!'
TEN!

Yet all joy wants eternity.
ELEVEN!

Wants deep, deep eternity!"
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***

The reader who wishes a minute analysis of this extraordinary work should consult "Also sprach Zarathustra," by Hans Merian, fifty-five pages (Leipsic, 1900); or the analyses by Arthur Kahn (No. 129 of "Der Musikführer" series, Leipsic); or Dr. Reimann's analysis, published in Philharmonic Concert (Berlin) program-books.

***

A symphony in C major by Louis F. Delune, of Brussels, was produced at one of Busoni's orchestral concerts in Berlin in January, 1906. Each one of the four movements bore a motto from Nietzsche's "Thus spake Zarathustra." Oskar Fried's "Das trunkne Lied" (from Nietzsche's "Also sprach Zarathustra") for solo voices, chorus, and orchestra, was produced by the Wagner Society of Berlin, at its concert in Berlin, April 15, 1904. Dr. Muck conducted. The text of the "Mass of Life" by Frederick Delius is taken from Nietzsche's "Thus spake Zarathustra." A song by Arnold Mendelssohn, "Aus dem Nachtliede Zarathustras," was sung in Boston by Dr. Ludwig Wuellner, January 30, 1909.

Zoroaster has appeared as an operatic hero. Rameau's "Zoroastre," a lyric tragedy in five acts and a prologue, libretto by Cahusac, was produced at the Opéra, Paris, December 5, 1749. Zoroaster, a beneficent prince and a magician only for good, is opposed to Abramane, an evil ruler and a worker in black magic. They are rivals in power, glory, and love. Rameau put into this opera much music that he had composed for Voltaire's "Samson," which the Opéra had refused. It is said that a prologue had been written, and that Rameau replaced it by the overture, which "serves as a prologue." The first part of this overture is "a strong and pathetic picture of the barbaric power of Abramane and of the groanings of the people whom he oppresses: a sweet calm follows; hope is born again. The second part is a lively and gay image of the beneficent power of Zoroastre and of the misfortune of the folks whom he has delivered from oppression." The

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libretto assures us that all these things are in the overture. The chief singers were Jelyotte (Zoroastre), de Chassé (Abramane), Marie Fel (Amélite). The famous Camargo danced in the ballet.

Cahusac's text was translated into German by Casanova, and, with music by a Saxon chamber-musician, Adam, was produced at Dresden in 1752.

The Italian one-act comic opera "Le pazzie di Stallidaura e Zoroastro," by Cimarosa, has nothing to do with the old philosopher and mage.

"Le Mage," opera in five acts, libretto by Jean Richepin and music by Massenet, was produced at the Opéra, Paris, March 16, 1891. Zarastra, the warrior, loves his captive, the Queen Anahita, and is beloved by Varehda, the daughter of the high priest. By the machinations of the priest, Zarastra is forced to marry Varehda; but he leaves the scene of his triumphs to devote himself to worship of the god Mazda, and he appears in one of the acts as a preacher on the holy mountain. True love triumphs at the end: he and Anahita are united. Vergnet was the Zarastra; Delmas, the High Priest; Mme. Fiérens, Varehda; and Mme. Lureau-Escalaïs, Anahita.

***

One of the most entertaining articles on Zoroaster is "Zoroastre" in the famous Dictionary of Pierre Bayle. Here may be found many of the old legends: how Zoroaster laughed on the day he was born; how he passed twenty years in the deserts and ate only of a cheese that never grew old and never failed him; how love of wisdom and justice compelled him to choose a mountain for his dwelling-place; how he was Nimrod, Japhet, Ezekiel, Balaam, Moses, etc.

A summary of all that is known concerning Zoroaster is found in "Zoroaster, the Prophet of Ancient Iran," by A. V. Williams Jackson, professor of Indo-Iranian languages in Columbia University. Professor Jackson gives reasons for believing that this prophet arose in Western Iran (Atropatane and Media) about the middle of the seventh century B.C. He was a contemporary of Nebuchadnezzar, the Babylonian conqueror of Jerusalem. According to universal tradition Zoroaster was seventy-seven when he died, and he was probably killed in battle, though many believed that he perished by lightning or a flame from heaven. "Zoroastrianism did not die with its founder. National events have changed the course of its history, but it lives on to this day."

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PROGRAMME

1. Marche Écossaise . . . . . Debussy
2. Souvenirs . . . . . d'Indy
3. Sous les Tilleuls . . . . . Massenet
   Mrs. HALL and Monsieur MIMART
4. Ballet Music from "Dardanus" . . Rameau
5. Rapsodie Espagnole . . . . . Ravel
6. "Ariane et Barbe-bleue" . . . . Dukas
   Prélude du 3me Acte
7. Excerpt from "Ramuntcho" . . . . Pierné

Tickets at Jordan Hall

Reserved Seats, $1.50 and $1. Balcony, 50 cents

CHICKERING HALL

Tuesday Afternoon, February 1, at Three

WILLIAM J. HENDERSON

(Musical Critic of the New York Sun)

IN A LECTURE ENTITLED

EPOCHS OF PIANO MUSIC

PIANO ILLUSTRATIONS BY

Mme. SAMAROFF

Mr. William J. Henderson is one of the most learned and influential of American music critics. For the past several years he has held the post of music critic of the *New York Sun* and previously to that for fifteen years he held the similar post on the *New York Times*.

A graduate of Princeton University, he is largely self-taught in music. He has written scores of several light operas and is the author of a number of important books on music, including "Story of Music," "Preludes and Studies," "What is Good Music?" "How Music Developed" and what is probably the best of the shorter lives of Richard Wagner. The history of music in its various branches he has made his own particular specialty, and he is one of the lecturers on this subject in the Institute of Musical Art in New York.

In his lecture he will discuss the origin of the piano and piano-music—the clavichord and its immediate successors—polyphonic and monophonic styles of piano composition, from Bach through Chopin and Schumann, and the development of the technique of the piano.

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Symphony Hall, Wednesday Evening, January 26, at 8.15

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Chickering Hall, Wednesday Evening, February 2, at 8.15

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The program will include "IN A PERSIAN GARDEN," Miscellaneous Selections and Mme. Lehmann's "NONSENSE SONGS," with composer at the Piano.

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MAIL ORDERS for the above concerts, accompanied by check or money order, and addressed to L. H. MUDGETT, Symphony Hall, filled in order of receipt and as near the desired location as possible, prior to public sale.

JORDAN HALL, Tuesday, February 8, at 8.15

THE AMERICAN MUSIC SOCIETY

I. DRAMATIC MONOLOGUE, "IN A GONDOLA" (Browning). John Beach — Harry Barnhart and John Beach.

II. PIANOFORTE QUINTET (First time in Boston). Edgar Stillman-Kelley — Hoffman Quartet and Arthur Shepherd.

III. SONGS by Percy Lee Atherton, Ernest Hamlin Abbott, Mabel W. Daniels, Arthur Shepherd and Henry K. Hadley — Bertha Cushing Child, Clara Tippett, at the Piano.

IV. SUITE for VIOLONCELLO and PIANO (new). Howard Brockway—Alwin Schroeder and Howard Brockway.

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CHICKERING HALL, Thursday Evening, February 3, 1910, at 8.15

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(Founded by E. J. DE COPPET, of New York)

A. BETTI, First Violin — UGO ARA, Viola

A. POCHON, Second Violin — IWAN D'ARCHAMBEAU, 'Cello

PROGRAM

HAYDN	Quartet, Op. 64, No. 5, in D major
CHAUSSON	Adagio from unfinished Quartet
REGER	Scherzo from Quartet, Op. 74, in D minor
BEETHOVEN	Quartet, Op. 74, in E-flat major

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at 4 o'clock

December 10, 1909 — January 14, 1910
February 25, 1910

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Mr. JOSEF KOVARIK — Mr. LEO SCHULZ

Fifth Concert of the Season

AT CHICKERING HALL

Tuesday Evening, February 22, at 8.15

PROGRAMME

Schumann . . . . . Quartet in F major, Op. 41, No. 2.
Claude Debussy . Two movements from Quartet in G minor (by request).
Saint-Saëns . . . . Quartet in B-flat major, for Pianoforte, Violin, Viola and Violoncello, Op. 41.

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Bassoons, Messrs. P. SADONY and J. HELLEBERG
Piano, Mr. A. DE VOTO

PROGRAMMES

SECOND CONCERT. Tuesday Evening, February 8, at 8.15

Mozart . . . Concertant Quartet for Oboe, Clarinet, Horn, Bassoon and Piano. (First time)
Rhene Baton . Songs.
Handel . . . Sonate for Oboe and Piano.
Louis Aubert . Songs.
Maurice Ravel . Introduction and Allegro for Harp, with Flute, Clarinet, and Strings Quartet accompaniment. (First time)

THIRD CONCERT. Thursday Evening, March 10, at 8.15

H. Woollett . . Quintet for Flute, Oboe, Clarinet, Horn, and Bassoon.
Siefert . . . . Sonate for Flute and Piano. (First time)
O. Fried . . . Adagio and Scherzo for 3 Flutes, 2 Oboes, English Horn, 3 Horns, 2 Bassoons, Contra Bassoon, 2 Harps, and Tympani. (First time)

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Mr. H. SCHUECKER, (Harp)

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Mr. A. Bak, (Violin)
Mr. A. Gietzen, (Viola)
Mr. J. Keller, ('Cello)
Mr. A. Rettberg, (Tympani)
Mr. A. Battles, (Flute)
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EMILE FERIR . . . . Viola
ALWIN SCHROEDER . Violoncello

FOURTH CONCERT

Thursday Evening, January 27, 1910

JORDAN HALL

PROGRAMME

1. G. W. CHADWICK . String Quartet in D minor, No. 5
2. SIGISMOND STOJOWSKI . Sonata for Violin and Piano, in G major, Op. 13
3. GRIEG . . . . . Quartet in G minor, Op. 27

Assisting Artist

Mr. SIGISMOND STOJOWSKI, Piano

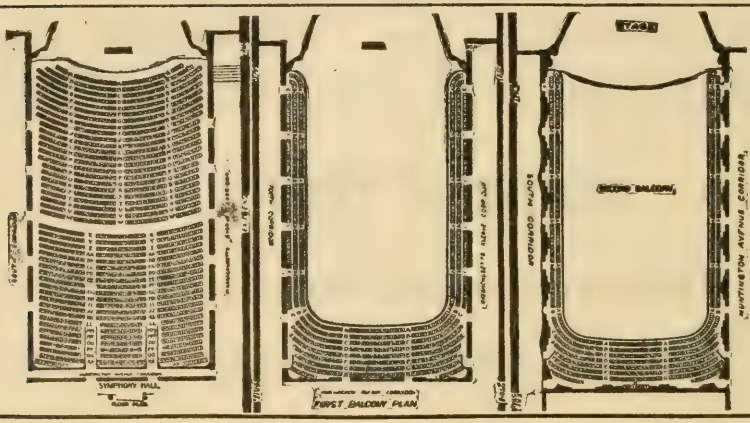
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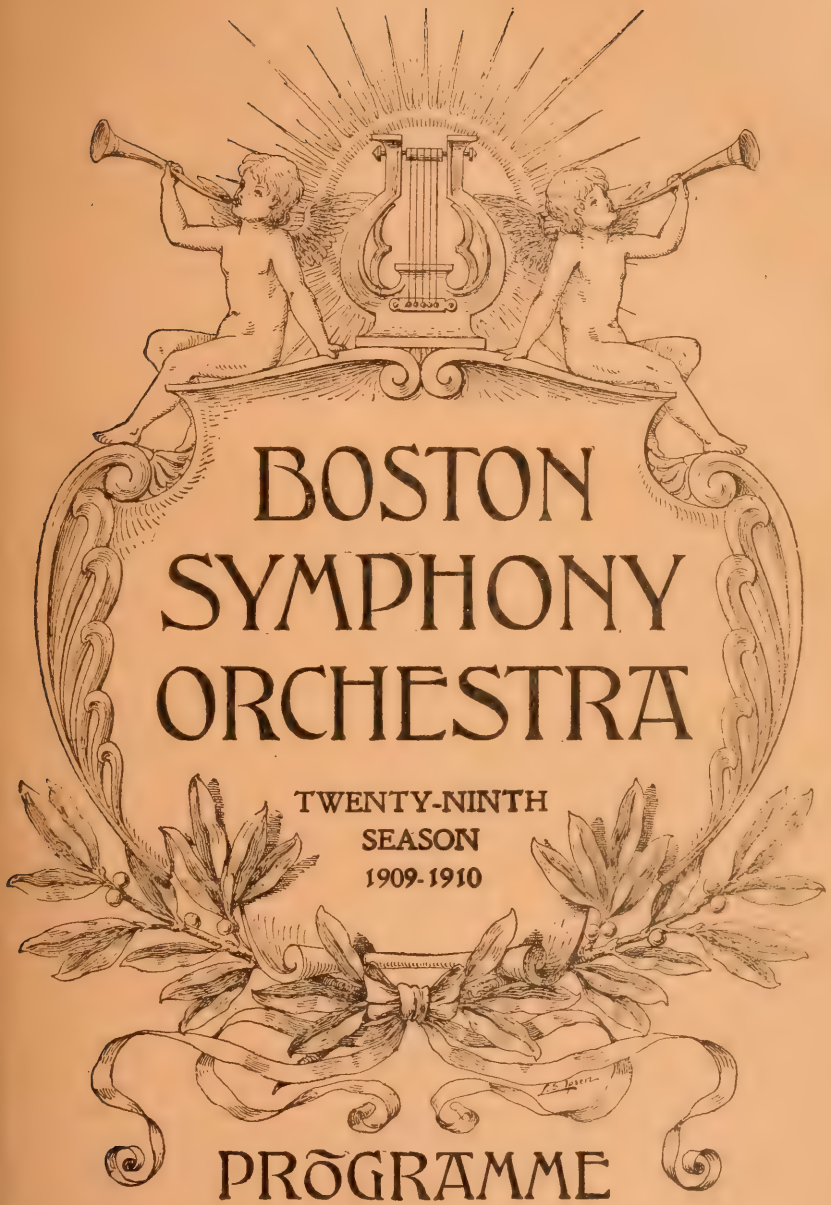
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TWENTY-NINTH
SEASON
1909-1910

PROGRAMME

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Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the

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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, JANUARY 28
AT 2.30 O'CLOCK

SATURDAY EVENING, JANUARY 29
AT 8.00 O'CLOCK

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Noack, S.			
Mahn, F.	Eichheim, H.	Bak, A.	Mullaly, J.
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Tischer-Zeitz, H.	Kuntz, A.	Goldstein, H.	
Goldstein, S.	Kurth, R.	Werner, H.	

VIOLAS.

Férir, E.	Heindl, H.	Rennert, B.	Kolster, A.	Zahn, F.
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SATURDAY EVENING, JANUARY 29, at 8 o'clock

PROGRAMME

Schumann . . . . . Overture to "Genoveva," Op. 81

Franck . . . . . Symphony in D minor

I. Lento: Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.

Wagner . . Prelude and "Love Death" from "Tristan and Isolde"

Wagner . . . . "Waldweben" ("Life and Stir of the Forest"), from "Siegfried," Act II.

Wagner . . . . . Overture to "The Flying Dutchman"

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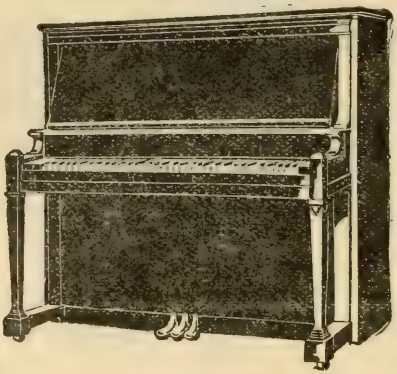
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Overture to the Opera "Genoveva," Op. 81 . Robert Schumann

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

"Genoveva," opera in four acts, text by Robert Reinick (after the tragedies by Hebbel and Tieck), music by Robert Schumann, was performed for the first time at Leipsic, June 25, 1850. The chief singers were Miss Mayer, Genoveva; Mrs. Günther-Bachmann, Margaretha; Brassin, Siegfried; Widemann, Golo. The first performance of the overture was at the Gewandhaus, Leipsic, February 25, 1850, for the benefit of the Orchestra Pension Fund. Schumann conducted.

As early as 1841 Schumann endeavored to obtain a libretto from Griepenkerl. He wrote in 1842: "Do you know what is my morning and evening prayer as an artist? *German opera. There* is a field for work." He thought of an opera to be founded on Byron's "Corsair," and composed a chorus and aria. He sought anxiously for a subject that might inspire him. At last in 1847 he chose the legend of Geneviève of Brabant. Reinick's text did not fully satisfy him; nor was Hebbel pleased, although he refused to help out the composer. Schumann himself undertook the task of revision. Then there was delay in securing a performance, and at one time Schumann thought of suing the manager of the Leipsic opera-house. When the opera was produced, it was the time, as Schumann wrote to a friend, when one preferred to go into the woods rather than the theatre. There were three performances, and the opera was put aside. It is occasionally revived in Germany, but it never had an abiding-place in a repertory.

The legend of Geneviève de Brabant was in detail told, so far as literature is concerned, in the Golden Legend, in the Chronicle (1472) of Matthias Emmich, doctor of theology, and of a Carmelite monastery at Boppard, and by the Jesuit Cerisier; but there were Complaints* founded on the legend before that. In the old story Geneviève, the daughter of the Duke of Brabant, and in 731 wife of Sifroy, Count of the Palatinate, was slandered foully by Golo, steward of the household, because she had not listened to his amorous protestations. She was condemned to death, but this mercy was shown her: she was left to her fate in the Forest of Ardennes. There she gave birth to a child. They

*A "complainte": a folk-song on some tragic event or legend of devotion. It is, first of all, a tale. It is the type of a serious or sad narration in song. Yet it is not an elegy, a "*deploration.*"

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lived on roots and herbs and the milk of a hind. Six years afterward Sifroy, who in the mean time had found out that Geneviève was innocent, came upon her by accident when he was hunting. Later writers turn Golo, the monster, into a handsome young man, much to the regret of Heine, who deplored the disappearance of the old chapbooks, with their abominable wood-cuts, which were dear to his childhood.

In Schumann's opera Siegfried is ordered by Charles Martel to join him in war against the infidels. Siegfried puts his wife and all he possesses under the care of his friend Golo, farewells his wife, who falls into a swoon; and Golo, already in love with her, kisses her. An old woman, Margaretha, is Golo's mother, but he takes her to be his nurse. Ambitious for him, she plots against Genoveva, who mourns her husband and hears with dismay and anger the wild songs of the carousing servants. Golo brings news of a great victory. She bids him sing, and she accompanies him until he makes love to her; nor will he leave her, till she taunts him with his birth. Drago, the steward, tells him that the servants are insulting the good name of their mistress. Golo says they speak the truth, and when Drago does not believe him he tells him to hide in Genoveva's room. Margaretha, listening at the door, hears the talk. She informs Golo that Siegfried, wounded, is at Strasbourg; that she has intercepted his letter to the Countess, and is going to Strasbourg to nurse him, and, as nurse, to poison him. Then Golo summons the servants, and they make their way into Genoveva's room, where Drago is found behind the curtains. Golo puts a dagger into his heart, to quiet his tongue. Genoveva is led to prison.

Siegfried's strength resists the poison of Margaretha. Golo tells him of Genoveva's infidelity, and the tortured Count determines to go into the wilderness, but Margaretha hands him a magic looking-glass, in which he sees Genoveva and Drago. Siegfried commands Golo to avenge him, and at that moment the glass flies in pieces and Drago's ghost enters and bids Margaretha to tell the truth.

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Philip Hale, in the Boston Herald.
December 12, 1909.

ARTHUR P. SCHMIDT, 120 Boylston St. (Walker Bld'g), BOSTON

Genoveva is taken into the wilderness by men hired to murder her. Golo, after showing her Siegfried's ring and sword, offers her life on a hard, disgraceful condition. She turns from him. He orders the ruffians to do the deed. She clings to the cross and prays. Siegfried comes up with the penitent Margaretha, and Golo rushes off and falls from a rocky height.

***

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, strings.

It begins with an Introduction, Langsam (slow), C minor, 4-4, which opens with sombre chords of wood-wind and horns over a bass in the strings and a second pair of horns. The first violins have a waving figure in sixteenth notes, which is developed emotionally. The Introduction ends with a recitative-like phrase for the first violins.

The main portion of the overture, Leidenschaftlich bewegt (Allegro appassionato), C minor, 2-2, begins with a passionate first theme, which includes the lamenting figure of the preceding recitative. The second theme, E-flat, is a lively hunting-call for three horns, with a re-enforcement of trumpets in the last measure but one. The second portion of this theme is a melodious phrase for the wood-wind. This theme is developed at length. A figure borrowed from the slow introduction is used in a succeeding episode, and with the second theme is used for the building material of the free fantasia. The orchestration of the third part of the movement is much strengthened. The coda is built for a long time on the second theme. Trombones enter in the apotheosis

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with a figure which in its original shape appeared already in the passage-work of the free fantasia. There is a triumphant end in C major.

***

The overture to "Genoveva" was performed in Boston for the first time at a concert of the Harvard Musical Association, March 1, 1866.

***

Divers reasons have been given for the failure of Schumann's opera, but two are enough: the libretto is dull; Schumann had no stage instinct. He thought of "The Nibelungenlied," "Faust," "The Wartburg War," "Abélard and Héloïse," "Mary Stuart," "Sakuntala," and other subjects. A romanticist, he did not appreciate, he did not recognize, the value of a dramatic subject. In his revision of the text he did not individualize sharply his characters: Golo is any ordinary villain of melodrama, Genoveva is a good and tiresome person, Siegfried is a ninny. The music, however beautiful or noble it may be, lacks the most essential quality: it is never dramatic.

And what stage work founded on this subject has succeeded? There is a list of apparent importance: Haydn's opera for marionettes, "Genoveva von Brabant" (Esterház, 1777); melodrama, "Genoveva im Turm," Junker (Dettingen, 1790); "Geneviève de Brabant," Alday (Paris, 1791); ballet, "Geneviève de Barbant," Piccini (Paris, about 1820); "Genoveva," Hüttenbrenner (Gräz, about 1825); "Genoveva," Huth (Neustrelitz, 1838); "Genoveffa del Brabante," Pedrotti (Milan, 1854); "Golo," Bernhard Scholz (1875); "Genoveva de Brabante," Rogel (Madrid, 1868); but they are as unfamiliar as the plays by Blessebois, La Chaussée, and Cicile, or the anonymous tragedy "Geneviève, ou l'Innocence reconnue," published in 1669, a tragedy with entertaining entr'actes, of which the fourth is worth quoting:—

I. Saturn, who typifies Sorrow as well as Time, seizes the hearts of Geneviève and Sifroy [Siegfried] and searches a proper place to devour them.

II. The Genius of Innocence does all that he can to take the hearts from Saturn's hands; but he would not succeed

III. if four little Cupids in Diana's hunting-train did not discover them and deprive Saturn of his prey.

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IV. The Demon of Slander tries to snatch the hearts from the Cupids, but they withstand him, and after they have made him suffer a part of the torment he so richly deserves, they send him down to hell, and endeavor to join the hearts together.

V. The Wood Nymphs applaud them in a chorus:—

Triomphez, aimables chasseurs,
Du recouvrement de ces cœurs, etc.

"Genoveva," a new concert overture by Gaston Borch, was performed by the Pittsburg Orchestra at a reception of the Art Society in Carnegie Music Hall, Pittsburg, January 23, 1906. The composer conducted.

***

There is one stage work by which Geneviève was made famous,—a reckless, impudent parody, "Geneviève de Brabant," an opéra-bouffe in two acts, text by Tréfeu and Jaime the younger, music by Offenbach, produced at the Bouffes-Parisiens, Paris, November 19, 1859, with Miss Maréchal as Geneviève, Léonce as Sifroid, Désiré as Golo, and Lise Tautin as five different characters. The operetta, extended to three acts and with a text by Hector Crémieux and Tréfeu, was produced at the Menus-Plaisirs, Paris, December 26, 1867, with Zulma Bouffar as Drogan, the Page; Miss Baudier, Geneviève; Gourdon, Sifroy; Bac, Golo; Lesage, Charles Martel; and Ginet and Gabel as the Gendarmes. The censor objected, not to the indecencies of the text, not to the degradation of the pure Geneviève of the old legend, but to the duet of the Gendarmes,—

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En voir de toutes les façons;
Un peu de calme après vous charme.
C'est assez calme ici, sergent!

Ah! qu'il est beau d'être homme d'arme,
Mais que c'est un sort exigeant!—

on the ground that the *gendarmerie* should not be ridiculed. Crémieux had a happy idea. He raised Grabuge to the rank of sergeant. "This rank is unknown in the *gendarmerie*." The censor smiled; and the Gendarmes were saved, to the delight of the world.

Offenbach's "Geneviève de Brabant" was performed for the first time in Boston at the Globe Theatre, April 8, 1873, with Aimée as Drogan, Miss Bonelli as Geneviève, Juteau as Sifroy, Duschene as Charles Martel, Marcas and Lecuyer as the Gendarmes. And after Aimée came Emily Soldene.

SYMPHONY IN D MINOR, FOR ORCHESTRA . . . . . CÉSAR FRANCK

(Born at Liége, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888. It was performed for the first

* Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888.

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time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899, and it was also played at its concerts on December 23 of that year, on February 11 and April 22, 1905. It was played also at the benefit concert to Mr. Wilhelm Gericke, April 24, 1906.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, one bass tuba, a set of three kettledrums, harp, and strings.

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor (4-4). There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement ('cellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarks in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the '*Muss es sein?*' (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzi-

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cato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. Finale: Allegro non troppo, 2-2. After a few energetic introductory measures the chief theme appears, dolce cantabile, in 'cellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in 'cellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

***

Vincent d'Indy in his Life of Franck, which was recently published by John Lane in an English translation by Mrs. Rosa Newmarch, says

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little about the structure of this symphony, although he devotes a chapter to Franck's string quartet.

Speaking of Franck's sonata for violin and piano, he calls attention to the fact that the first of its organic germs is used as the theme of the four movements of the work. "From this moment cyclical form, the basis of modern symphonic art, was created and consecrated." He then adds:—

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: after having long described Franck as an empiricist and an improvisor—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could —and did—think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?

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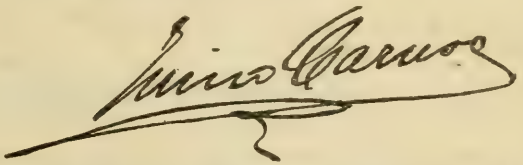
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artistic telepathy between painters and writers, but the most striking instances are furnished by the musical art.

"Without going back upon the period we are now considering, the years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the younger composers, and one or two unimportant representatives of the old school, three composers who had already made their mark—Lalo, Saint-Saëns, and Franck—produced true symphonies at this time, but widely different as regards external aspect and ideas.

"Lalo's Symphony in G minor,* which is on very classical lines, is remarkable for the fascination of its themes, and still more for charm and elegance of rhythm and harmony, distinctive qualities of the imaginative composer of 'Le Roi d'Ys.'

"The C minor Symphony of Saint-Saëns,† displaying undoubted talent, seems like a challenge to the traditional laws of tonal structure; and although the composer sustains the combat with cleverness and eloquence, and in spite of the indisputable interest of the work—founded, like many others by this composer, upon a prose theme,‡ the *Dies Irae*—yet the final impression is that of doubt and sadness.

"Franck's Symphony, on the contrary, is a continual ascent towards pure gladness and life-giving light, because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'

* Lalo's Symphony in G minor was performed for the first time, February 13, 1887, at Paris. The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera "Fiesque," composed in 1867–68.—P. H.

† Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The symphony was first performed at a concert of the society in London May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1901, and March 29, 1902, and it was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns, November 26, 1906, when Dr. Muck conducted it.—P. H.

‡ Mrs. Newmarch's translation is here not clear. D'Indy wrote: "Sur le thème de la prose: *Dies Irae*,"—on the theme of the prose, *Dies Irae*. Prose here means a piece of rhythmical or rimed accentual verse, sung or said between the epistle and gospel at certain masses. It is also called a sequence. "Victimae Paschali," "Veni, Sancte Spiritus," "Lauda Sion," "Dies Irae," are examples, but neither Le Brun nor Benedict XIV. recognized the "Stabat Mater" as a prose.—P. H.

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"This symphony was really *bound to come* as the crown of the artistic work latent during the six years to which I have been alluding." *

***

A statue to César Franck, the work of Alfred Lenoir, erected in the Square Sainte-Clotild , Paris, was dedicated on October 22, 1904. The dedicatory speeches then made by Messrs. d'Indy, de Selves, Marcel Dubois, and Colonne moved Mr. Jean Marnold to write a remarkable article, which was published in the *Mercure de France* of December, 1904. I omit the biting criticism of the orators and their speeches.

"It may be said of Franck that he incarnated the type of the true artist. He seems to have gone through this sorry world in which we swarm, as one thinking of something else, without suspicion of its meannesses or its rivalries, ignorant of its vanities. He used omnibuses with gratitude, blessed the fortunate shelter, quick to isolate himself in his dream. More than any one else, he seems to have been created for himself alone; his only goal was an ideal. His uprightness, his profound goodness, gained for him the esteem or the love of souls like his; when admiration was added to this esteem, he seems to have found therein a joy in which there was a little surprise. Perhaps he had not dreamed that it would come to him; perhaps, unconcerned with comparisons, he did not suspect that he had genius. Such wholly unconscious modesty as that of Franck is a very rare mental condition, in comparison with which the eventual beauty of the noblest pride and the victory of the most sublime *volonté de puissance* assume the appearance of caricature. It belongs to the Super-man who is far above the Super-man of Zarathustra—but it has its inconveniences when one lives 'under the eyes of barbarians.' If sincerity be enough to deserve the title of artist, it would happen more frequently that it would be, at the most, simple talent which it accompanies. However sincere it may be, and in spite of itself, genius sometimes nestles in far different

* We must in justice deal with the erroneous view of certain misinformed critics who have tried to pass off Franck's Symphony as an offshoot (they do not say imitation, because the difference between the two works is so obvious) of Saint-Saëns's work in C minor. The question can be settled by bare facts. It is true that the Symphony with organ, by Saint-Saëns, was given for the first time in England in 1885 (*sic*), but it was not known or played in France until two (*sic*) years later (January 9, 1887, at the Conservatory); now at this time Franck's Symphony was completely finished.—V. d'I.

Mr. d'Indy is mistaken in the date of the performance in London; but his argument holds good.—P. H.

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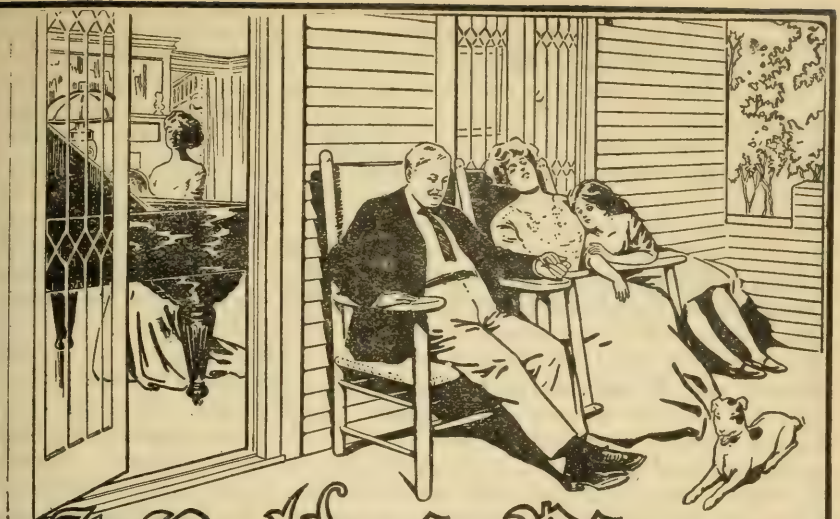
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bodies. Gluck was a perfect *arriviste*. *Père* Franck was too little this, and we shall never know of how many masterpieces we were deprived by the ungrateful life which he accepted. In spite of the extraordinary facility, of the incredible mastery of reading and performance which he showed from the time he left school, he produced little. His evolution was uninterrupted but slow. His genius was already manifest in his first works. His Trio in F-sharp minor (1841) realizes harmoniously the cyclic form rediscovered by Schubert, the form with which Liszt was to make new the symphony. It is to the composer of the Fantasia quasi Sonata (1837) that Franck dedicated his fourth Trio (1842), in which he seems to have foreseen the memorable sonata (1853) of the godfather whom he chose at the beginning of his career. But this fine effort had slow to-morrows. Nearly thirty years went by before Franck could find the leisure to buckle himself to a work of long breath, and 'Ruth' (1845) was separated from 'Rédemption' (1872) by only a small number of secondary compositions. Born in 1822, Franck reached, then, his fiftieth year before it was possible for him, as he said good-naturedly, 'to work well during his vacations.' Nearly his whole work, that in which he developed freely and revealed his genius, is the work of eighteen trimesters. This gives the measure of his creative power.

"The most independent genius cannot escape the influences of the moment of evolution when it arises; but there are certain great artists who seem more especially predestined to play the part of active factors in this evolution, to renew even the material of sonorous art, together with the worn-out resources. Sometimes, when Death is not

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too much in a hurry, the vicissitudes or the whirlwinds of life allow them to bring their impatient works into an equal and absolute perfection. Others with genius assimilate resources that are new or bequeathed long back and differing in their origin; they appear to expand them by the manner in which they use them, and they in their turn exhaust them, finding there the substance of their original personality and transmuting them into complete masterpieces. Such a one was Wagner; such a one was César Franck. His musical sensitiveness was sister to that of Schubert, but he descended first of all from Liszt, then from Bach. The influence of Liszt, of whom he was in a way a pupil, is shown by the dedication of the beginner, by the admiration and unchangeable friendship of the man. His influence is plain in the manner of writing for the pianoforte, in the style of the first period. It remained no less deep and enduring in the last compositions of Franck, not only as revealed by harmonic contents, but in many details of workmanship and variation; and to such a point—and I have often undergone the experience—that in playing over at my house Liszt's Fugue on the name Bach (1855), Prelude (1863), Variations on the theme of the cantata, 'Weinen, Klagen, Sorgen,' or such pieces as the two 'Pèlerinages en Italie,' young musicians would stop to cry out, 'But this is Franck!' But Franck was not of the wood* of which epigones are made, or even, occasionally, directors of conservatories. In assimilating this novel harmony which, had he been freer from cares, he might perhaps have inaugurated, in making supple for it the steel bands tempered in Bach's counterpoint, he stamped on it the mark of a marvellous originality, at once naïve and subtle, glowing and serene, as ingenuously passionate as it was candid. The whole genius of Franck is in his personality, which translated itself musically by certain undulating lines of his melodic inspiration, by cadences of an impalpable chromaticism, by a polyphony that is exquisite even in its grandeur. Idea, development, structure, here constitute an indivisible whole, an integral expression of most marked personality. Hence, if the man is by the loftiness of his character and by his fidelity to art an admirable

* Mr. Marnold punned irreverently on the name of the highly respectable Théodore Dubois, who was then director of the Paris Conservatory.—P. H.

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'example,' the musician could become as dangerous a 'model' as Wagner. As Wagner in the theatre, so Franck in the symphonic kingdom was a glorious end, a definite synthesis. To make what he took his own, his genius exhausted the resources of his period, and after his immediate disciples there is not much left to glean in the fields through which the master passed.

"Franck created some perfect masterpieces toward the evening of his life. Among very great artists, the most fecund have never produced many masterpieces. But how many might he not have made, he who seemed to improvise them in the hurry of the ten last years, had he been free from daily need, liberated from the hard labor of existence? His surest masterpieces are in the instrumental works,—the two prodigious triptychs for the pianoforte, the violin sonata (a unique work, unique in all art), the Quartet, the Quintet, the three Chorals for organ. All this is incomparable, supreme. There are others nearly as complete, all strong in thought and of enthusiastic grace, the Symphony, the Orchestral Variations, certain pages of 'Psyché,' and also, especially perhaps, of 'Hulda.'* But we do not have all. For, if the expansion of his genius was hindered by contingencies, it is only too probable that Franck was not less thwarted in his work. Surely, 'Les Béatitudes' is a fine composition, a little monotonous and sometimes heavy in inspiration, style, form: but 'Hulda,' musically superior in all respects, bears witness to the deplorable fact that Franck did not try himself soon enough in the opera house. The administration of our Opéra would have had a fine opportunity of associating itself worthily in the glorification of the master, in mounting this work, which without doubt would have been successful; because—it may not be known perhaps in high places—it contains the most delicious ballet music that has been written. But Franck was an organist and without

*"Hulda," libretto by Grandmougin (based on Björnson's drama "Hulda" (1858) was produced at Monte Carlo, March 4, 1894, with Mme. Deschamps-Jéhin as the heroine and Saléza as the hero. It was performed at Nantes, France, December 9, 1899. Concerning Franck as an operatic composer and the promises of the manager of the Paris Opéra see an interview with Georges Franck, son of the composer, published in the *Revue d'Histoire et de Critique Musicales*, Paris, vol. i. pp. 325–330, and an article "Hulda," published in the same magazine, 1901, pp. 372–374. Franck wrote a second opera, "Ghiselle." The orchestration was completed by de Bréville, Chausson, Rousseau, and Coquard. The opera was produced at Monte Carlo, April 6, 1896, with Mme. Emma Eames as the heroine and Vergnet as the hero.—P. H.

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connections; he composed religious music, and oratorios with texts paved with good intentions. He was a sincere believer, a fervent Catholic, but here is scarcely a good musical reason; for the impious Berlioz composed a Requiem, and Schumann, the Lutheran, a mass. It seems as though one still finds pleasure in confining an artist within his faith. Beauty is essentially pagan, whatever the creed it assumes or wears as ornament. The temple of art is peopled with radiant idols. Apollo and Dionysius are there adored; Orpheus is venerated with Jesus; Istar, Freia, Venus, with Mary; Armida and Kundry are found there near Ruth. The day when Franck's pure soul, amorous of beauty, sang Psyche, the chosen one of the sensual Eros, it perhaps sang itself."

PRELUDE AND "LOVE DEATH," FROM "TRISTAN AND ISOLDE."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The thought of "Tristan and Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year; the composition of the first act was completed at Zürich, December 31, 1857 (some say, only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859. The "action in three acts" was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865;* the first performance in America was at the Metropolitan Theatre, New York, December 1, 1886;† the first performance in Boston was at the Boston Theatre, April 1, 1895.‡

* The cast at Munich was as follows: Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer, Melot, Heinrich; Marie, Zottmayer; Isolde, Mrs. Schnorr von Carolsfeld; Brängane, Miss Deinet. Hans von Bülow conducted.

† The cast at the first performance in New York was as follows: Tristan, Albert Niemann; Kurvenal, Adolph Robinson; Melot, Rudolph von Milde; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brängane, Marianne Brandt; Ein Hirt, Otto Kemlitz; Steuermann, Emil Sänger; Seemann, Max Alvary. Anton Seidl conducted.

‡ The cast at the first performance in Boston was: Tristan, Max Alvary; Kurvenal, Franz Schwarz; Melot, Jas. F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanow; Isolde, Rosa Sucher; Brängane, Marie Brema. Walter Damrosch conducted.

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Wagner himself frequently conducted the Prelude and Love Death, arranged by him for orchestra alone, in the concerts given by him in 1863.

***

The Prelude, *Langsam und schmachtend* (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by 'cellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes. These phrases form a theme known as the Love Potion motive, or the motive of Longing; for commentators are not yet agreed even as to the terminology. The second theme, again sung by the 'cellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, kettledrums, strings.

Isolde's Love Death is the title given, as some say, by Liszt to the

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music of Isolde dying over Tristan's body. The title is also given to the orchestral part of the scene played as concert music without the voice part. The music is scored for the same orchestra as the Prelude with the addition of a harp.

The text of "Isoldens Liebestod" is as follows:—

ORIGINAL GERMAN.	ENGLISH PROSE TRANSLATION.*
Mild und leise wie er lächelt, wie das Auge hold er öffnet: seht ihr's, Freunde, säh't ihr's nicht? Immer lichter wie er leuchtet, Stern-umstrahlet hoch sich hebt: seht ihr's nicht? Wie das Herz ihm muthig schwillt, voll und hehr im Busen quillt, wie den Lippen wonnig mild süsser Athem sanft entweht:— Freunde, seht,— fühlt und seht ihr's nicht?— Höre ich nur diese Weise,	How gently he smiles and softly, how he sweetly opens his eyes: see ye it, friends, can ye not see it? How he shines ever brighter, raises himself on high amid the radiant stars: do ye not see it? How bravely his heart swells and gushes full and sublime in his bosom, how sweet breath is gently wafted from his lips, ecstatically tender:—Friends, look,—feel ye and see ye it not?—Do I alone hear this lay which so wondrously and softly, ecstatically complaining, all-saying, gently reconciling, sounds forth from him and penetrates me, soars aloft, and sweetly ringing sounds around me? As it sounds clearer, billowing about me, is it waves of gentle breezes? Is it clouds of ecstatic perfume? As they swell and roar around me, shall I breathe? shall I hearken? Shall I sip, dive under, sweetly exhale myself away in odors?

* This prose translation is by Mr. W. F. Apthorp.



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mich umwallend,
Sind es Wellen
sanfter Lüfte?
sind es Wolken
wonniger Düfte?
Wie sie Schwellen,
mich Umrauschen
soll ich athmen,
soll ich lauschen?
Soll ich schlürfen,
untertauchen,
süss in Düften
mich verhauchen?
In dem wogenden Schwall,
in dem tönenden Schall,
in des Welt-Athems
wehenden All—
ertrinken—
versinken—
unbewusst—
höchste Lust!

In the billowing surge, in the resounding echo, in the World-breath's waving All —to drown—to sink—unconscious— highest joy!

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[Isolde sinkt, wie verklärt, in Brängane's Armen sanft auf Tristan's Leiche. Grosse Rührung und Entrückheit unter den Umstehenden.]

[Isolde sinks, as if transfigured, in Brängane's arms gently upon Tristan's dead body. Great emotion in all present.]

***

Mr. Richard Le Gallienne translated Wagner's text into verse:—

Oh, how gently
He is smiling,
See his eyelids
Open softly,
See how brightly
He is shining!
See, you, friends—
Oh, see you not?

Mark you how he
Rises radiant,
Lifts himself,
All clothed in starlight!
See, you, friends—
Oh, see you not?
How his mighty heart
Is swelling,
Calm and happy,
In his breast!
From his lips
How sweet an incense
Softly breathes!
Oh, hearken, friends—
Hear ye nothing,
Feel ye naught!
It is I alone
That listen
To this music
Strangely gentle,
Love-persuading,
Saying all things;
To this music
From him coming,
Through me like
A trumpet thrilling,
Round me like
An ocean surging,
O'er me like
An ocean flowing!

Are these waves
About me breezes?
Are these odors
Fragrant billows?
How they gleam
And sing about me!
Shall I breathe,
Oh, shall I listen?
Shall I drink,
Oh, shall I dive
Deep beneath them—
Breathe my last?
In the billows,
In the music,
In the world's
Great whirlwind—lost
Sinking,
Drowning,
Dreamless,
Blest.

***

Wagner wrote, after telling the legend of Tristan and Isolde down to the drinking of the philter: "The musician who chose this theme for the prelude to his love drama, as he felt that he was now in the

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boundless realm of the very element of music, could only have one care: how he should set bounds to his fancy, for the exhaustion of the theme was impossible. Thus he took, once for all, this insatiable desire. In long-drawn accents it surges up from its first timid confession, its softest attraction, through sobbing sighs, hope and pain, laments and wishes, delight and torment, up to the mightiest onslaught, the most powerful endeavor to find the breach which shall open to the heart the path to the ocean of the endless joy of love. In vain! Its power spent, the heart sinks back to thirst with desire, with desire unfulfilled, as each fruition only brings forth seeds of fresh desire, till, at last, in the depths of its exhaustion, the starting eye sees the glimmering of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder-world of night, out of which, so says the story, the ivy and the vine sprang forth in tight embrace o'er the tomb of Tristan and Isolde?"

***

Wagner at first intended that Therese Tietjens (1831–77) should create the part of Isolde; but, when he engaged Ludwig Schnorr von Carolsfeld (1836–65) for his Tristan, he took the tenor's wife, Malvina Guarrigues, or Malwina Garrigues, originally of a French family and the great-grand-niece of David Garrick. For the singular silence of Wagner in his writings concerning his first Isolde, see Maurice Kufferath's "Tristan et Iseult" (Paris, 1894), pp. 61–63. Wagner complimented her highly at the time of the performances. The fourth and last was on July 1, 1865. Schnorr died at Dresden, July 21 of that year, from the results of a cold contracted in the third act of the opera. His wife then left the stage. Born at Copenhagen, December 7, 1825, she died at Carlsruhe, February 8, 1904.

***

The *Pall Mall Gazette* in November, 1906, published this note:—

"M. Ferdinand Brunetière has produced a study of the legend of Tristram and Isolt, which is, like everything that comes from his pen, charming. He takes as his text some recent publications of the Société des Textes Françaises, a body which corresponds pretty closely to our own Early English Text Society, of which one is sorry not to hear so much as one did twenty years ago. The antiquarian keenness

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of scent of one of its members, M. Bédier, has led him to disinter for the Société all the facts that can really be verified about 'Tristram bold,' who was, it seems, a real personage—at least, if he can be identified with Drest or 'Drostan, son of Tallorch,' who flourished among Mr. Oldbuck's friends the Picts about the year 780. So also was Mark or March, King of Cornwall, called in the chronicles also Quonomorius, a name that we may be sure would have delighted Sir Arthur Wardour, particularly when we learn that it is the supposed Pictish equivalent of Mark. Poor Isolt also figures as Essylt, and Tristram is assigned to her as lover by the legend, though why M. Brunetière—or is it M. Bédier?—should go out of his way to suggest that Tristram's expedition against and slaying of Morolt is copied from the story of Theseus and the Minotaur, is hard to see. One likes him better when he proceeds to analyze the love interest of the story, and gives some playful digs to those pedants who would pretend that the story is plainly Celtic because the love of Tristram for Isolt is 'contemplative and sentimental' like that of a Breton swain at the present day. The story of Tristram seems to have been first given to the world by Gottfried of Strassburg, and, as M. Brunetière points out, was long before its adaptation for the stage by Wagner the most popular in Germany of all the Round Table Legends. We may heartily agree with him also when he says that its author was a great poet, who, like all great poets, took his material where he could find it, and without troubling himself whether it was Pictish or Welsh, Breton, Anglo-Norman, French, or German. Although the public do not seem to have been enthusiastic about the last version of it put upon the London stage, it is pleasing

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to find that interest in the simple tale of passion still survives. It would seem to show that, book clubs and publishers' wars notwithstanding, the proper telling of a story yet goes for something."

***

The reference "about the last version" is to Comyns Carr's "Tristram and Iseult" produced at the Adelphi Theatre, London, September 4, 1906: Tristram, Matheson Lang; King Mark, Oscar Asche; Alfred Brydone, Tristram's Squire; H. R. Hignett, Gormon; Iseult, Lily Brayton; Brangwaine, Edith Wynne-Matthison; Oren, Gertrude Scott; Iseult of the White Hands, Agnes Brayton. The music to the play was by Christopher Wilson.

TRISTAN'S DEATH.

(Englished by Philip Hale from "'Le Roman de Tristan et Iseut'; Traduit et restauré par Joseph Bédier.")

Tristan at Carhaix, to aid his dear companion Kaherdin, warred against a baron named Bedalis, and fell into an ambuscade, prepared by the baron and his brothers. He slew the seven brothers, but he himself was wounded by a poisoned lance. He was borne back to his castle at Carhaix, and learned leeches did their utmost to cure him, but he knew that he must die and he would fain see Iseut the Blonde. Calling Kaherdin, he begged him to go to her, and Iseut of the White Hands, Tristan's wife, eavesdropping, knew his wish and order. Kaherdin sailed to Mark's court at Tintagel, found means to acquaint Iseut with Tristan's sad lot, and the two embarked.

Listen, lords, to a dolorous adventure, pitiful to all those that love. Already was Iseut nearing Carhaix; already the cliff of Penmarch was rising afar off, and the vessel was sailing the more joyously. A storm-wind suddenly arose, struck against the sail and turned the vessel in its course. The sailors ran to the loof, and against their wish found the wind behind them. The wind raged, the depths of the sea were stirred, the air grew thick with darkness, the ocean blackened, the rain came in squalls. Stays and bowlines parted, the seamen lowered sail and then tacked by aid of wind and wave; unfortunately, they had forgotten to hoist on board the barge which was fastened to the poop and followed the track of the vessel. A billow broke it and bore it away.

Iseut cried out: "Alas, O puny one! God does not wish that I should live to see Tristan, my love, once more, only once more. He

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wills that I should be drowned in this sea. Tristan, if I had spoken once more with you, I should care little about dying afterward. If I do not come to you, it is because God does not wish it, and this is my hardest sorrow. My death is nothing to me: since God wishes it, I accept it; but when you know about it, you will die, I know it well. Our love is of such a kind that you cannot die without me, nor I die without you. I see your death before me at the same time as mine. Alas, I have failed in my desire: this was to die in your arms, to be buried in your coffin; but we have failed in this. I am going to die alone, and without you, disappear in the sea. Perhaps you will not know of my death; you will live longer, waiting always for me to come. If God wishes it, you will even get well—ah! perhaps after me you will love another woman, you will love Iseut of the White Hands! I do not know what will become of you; as for me, if I knew that you were dead, I should hardly live afterward. May God grant us that I cure you, or that we die together in the same agony."

Thus groaned the queen, as long as the storm lasted. But after five days, the storm died away. Kaherdin hoisted joyously the white sail to the top of the mast so that Tristan could recognize its color as far as possible. And now Kaherdin saw Brittany. Alas, nearly at the same moment calm followed the tempest, the sea became gentle and smooth, the wind ceased swelling the sail, and the sailors tacked every way in vain. They saw the coast in the distance, but the storm had borne away their barge, so that they could not reach land. On the third night Iseut dreamed that she held in her lap the head of a great boar who fouled her gown with blood, and she knew by this that she would not see her lover alive.

Tristan was too weak to watch longer on the cliff of the Penmarch, and for long days, shut up far from the shore, he wept for Iseut who did not come. Doleful and weary, he complained, sighed, and was restless. The wonder is he did not die from his longing.

At last the wind freshened, and the white sail appeared; then Iseut of the White Hands took her revenge.

She came to the bed of Tristan and said: "My love, Kaherdin is here. I have seen his vessel on the sea. It comes slowly, but I have recognized it; may it bring that which will cure you!"



Tristan trembled:

"Fair love, are you sure it is his ship? Now tell me what sort of a sail it has?"

"I have seen it clearly. They have spread it and hoisted it very high, for they have little wind. The sail is all black."

Tristan turned towards the wall and said: "I cannot hold my life any longer." He said three times: "Iseut, love!" At the fourth, he gave up the ghost.

Then the knights, Tristan's companions, wept through the house. They took him from his bed, stretched him on a rich carpet, and covered his body with a shroud.

On the sea the wind had freshened, and it struck the sail full in the middle. It pushed the ship to the shore. Iseut the Blonde disembarked. She heard loud mourning in the streets, and the bells were tolling in monasteries and chapels. She asked the townsfolk why these funeral bells, why these tears.

An old man said unto her: "Lady, we have a great sorrow. Tristan, the frank, the valiant, is dead. He was generous to those in need. He helped the suffering. This is the worst disaster that has ever fallen on this land."

Iseut heard him. She could not speak a word. She went up to the palace. She followed the street, her wimple loose. The Bretons wondered as they looked at her; never had they seen a woman of such beauty. Who is she? Whence comes she?

Near Tristan, Iseut of the White Hands, crazed by the evil she had wrought, uttered loud cries over the corpse. The other Iseut came in, and said to her:

"Lady, raise yourself and let me approach. I have more right to bewail him than you, believe me this. I loved him more."

She turned toward the east and prayed to God. Then she uncovered a little the body, stretched herself near him, the whole length of her lover, kissed his mouth and face, and pressed him close to her: body against body, mouth against mouth, she thus gave up her soul, she died near him for sorrow for her lover.

When King Mark learned the death of the lovers, he crossed the sea, and, arriving in Brittany, he opened two coffins, one of chalcedony for Iseut, one of beryl for Tristan. He bore their loved bodies on his ship to Tintagel. Near a chapel, to the left and to the right of the apse, he buried them in two tombs. But, in the night, a green and leafy briar, with strong branches and odorous flowers, burst forth from Tristan's tomb, and, making its way above the chapel, sank into the tomb of Iseut. Thrice the people cut this briar; but in the morning it started up as green, as flowery, as full of life. They told this marvel to King Mark. The king forbade them to cut the briar again.

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ORCHESTRAL BALANCE

(The *Times*, London, Dec. 18, 1909.)

A fortnight ago there appeared in these columns, in the course of an article on the New York Concert Season, this paragraph:—

"The *personnel* of the orchestra [the New York Philharmonic] is materially changed. . . . Particularly noteworthy is the reduction of the double-basses from 14 to 8, as indicating a reaction from the tendency of modern orchestras to overload the bass. The present proportion—16 first violins, 14 seconds, 10 violas, 10 violoncellos, 8 double-basses—gives an *ensemble* in which clearness and brilliancy are no longer sacrificed to sonority."

Details are not given of the former numbers of the rest of the strings: unless the whole body has been reduced by at the least 15, the overloading of the bass must indeed have been very great. It would appear, from an article on the same subject in the current month's issue of the New York *New Music Review*, that the Philharmonic Orchestra has in the past been specially distinguished for the thickness and solidity and general preponderance of its string tone (30 years ago there were indeed 88, as against the present 58, string players), and that the changes are not to the taste of all the frequenters of the concerts, though it is acknowledged that greater brilliancy has been secured. The real point at issue in this case is not, it would therefore seem, so much the suitable proportion of the strings among themselves as that of the strings *en bloc* to the rest of the orchestra. These are two distinct questions, both of them very interesting; and the latter opens up problems of orchestral balance about which there is much diversity of opinion, leading sometimes to actual modifications of the composers' scores at the hands of conductors.

The proportions of the five ranks of strings have always remained more or less constant: special individual predilections apart, 16, 14, 12, 10, 8, for a contingent of 60 have always been the average figures. The ideal arrangements of the two leaders of modern scoring, Berlioz and Wagner, were respectively 21, 20, 18, 15, 10, and 16, 16, 12, 12, 8;

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for the one we take the scheme in the *Traité d'Instrumentation*, for the other the orchestra at the first Bayreuth Festival. Sometimes, no doubt, a conductor prefers a heavier bass, but this is by no means exclusively a latter-day trait: 30 years ago there were more double-basses than violoncellos in the New York Philharmonic, and at the Crystal Palace Saturday Concerts the two departments were always equal. Sporadic eccentricities meet the researcher's eye: unless there is a misprint in the record, the Vienna Philharmonic strings in 1880 included only half a dozen violas, against no fewer than 40 violins and 22 lower strings. (What can the Trio of the C minor symphony have sounded like, and in its native city, too?) But, generally speaking, the string proportions are the same now as they were at the beginning of the modern band. No doubt there is a strong present tendency (sometimes, we may perhaps think, rather exaggerated) to emphasize inner and lower parts; but this is principally concerned with the style of playing, not with the number of players.

The proportion of the entire body of strings to the rest of the orchestra has, however, radically changed in the last one hundred and fifty years. The Dresden Opera Band, under Hasse, was one of the most famous in Europe: its string proportions were 8, 7, 4, 3, 3, and the full total was completed by two flutes, five oboes, five bassoons, two horns, three trumpets, and drums. With Haydn and Mozart, oboes and bassoons lost the predominance they enjoyed all through the first half of the eighteenth century and retreated into their present position; but the strings remained much the same for a long time. Nowadays, instead of twenty-five, we may have sixty or seventy; but, as a rule, we keep to the principle, for the wind, of "one man, one part." It is no doubt the case that the different timbre of a wind instrument will carry it through a surprisingly large quantity of string tone; but, nevertheless, there are definite limits to this penetrating power. A large modern string band of first-rate players can accompany softly enough; it can "keep under" the faint flute solos in the *Orfeo* ballet music or in the finale of Brahms's E minor symphony equally well. But it is in the full swing of tone from *mezzo-piano* upwards that we often fail to reproduce the scoring of the older classics, which was throughout calculated on the assumption that even when the string players took, so to speak, the bit between their teeth, the details of the wind parts would still be audible. (In passing, it may be noted that modern composers similarly have often to suffer virtual extinction of other details at the hands of economical conductors. The harp part in Brahms's *Requiem* is marked "at the least doubled," but we do not very often see more than

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one; and how often is the regal glitter of the six harps in the Entry of the Gods into Valhalla reduced to a mere modest tinkling!)

In the face of these difficulties many conductors do nothing at all. They argue that orchestration is a purely modern art, that the older composers knew nothing about it, and that therefore whatever they happened to put down on paper does not, in that regard, much matter: what is wanted is a fine rich body of tone, and the details, *ex hypothesi* unimportant, can take care of themselves. Others, who realize that after all "color" is not an invention of the last fifty years, and that, in spite of their limitations, Haydn and Mozart really did know what they were about, adopt alleviatory methods, increasing the wind or decreasing the strings. The latter excellent course is now frequently adopted, greatly to the advantage of the composers; though, as a rule, it seems to be unnecessarily confined to pre-Beethoven works. Many, however, prefer the other alternative, where the proportion of tone remains the same, but the whole painting is transferred to a larger canvas. Definitely solo passages are left untouched so as not to hamper flexible phrasing, but otherwise all the wood-wind and horns are doubled. This may result in great richness and brilliancy, but it requires very careful editing of the wind parts, and it is of no use to adopt half-measures and merely double the horns: that only produces new points of bad balance. Few propose, however, as they theoretically might, to double trumpets and trombones: as it is, they are often nowadays liable to get out of hand, as also are drummers, who are frequently allowed (perhaps encouraged) to forget that, whether in *ff* or in *pp*, the tone of a kettle-drum should sound, as has been well said, "like purple velvet"—in

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which connection the older among us, *laudatores temporis acti*, can never forget that great artist the late Mr. J. A. Smith.

But many conductors who cling to their string army are not content to secure balance by mere doubling: they definitely rescore. We are not speaking of the correction of such things as the famous three misprints in Beethoven's seventh and ninth symphonies, which are probably often played and pass unnoticed, but of deliberate rewriting of either string or wind parts. Two typical examples are the not infrequently heard alterations of passages in the Scherzos of Beethoven's and Schubert's last symphonies: in the one case the tune played by all the woodwind to the accompaniment of the reiterated octave-figure on all the strings is strengthened by the addition of horns, in the other the bowed string figures in the A major section are played *pizzicato*. The first of these changes has Wagner's sanction; but it seems an adequate answer to urge that Beethoven never, as a matter of fact, uses his horns in this way to thicken, for mere noise, a color-scheme of which the essential feature is its brightness; and, as the passage is easily playable on the old "natural" horns in C or D, he was perfectly able to think out this particular problem for himself. But, if this is indefensible, the change in Schubert's work is still more so: the buoyant, breezy woodwind melody surely loses more than half its beauty when the fine striding accompaniment is made to sound like a common guitar.

Perhaps we may feel every now and then that the non-existence of chromatic brass leads to awkward makeshifts, or that once or twice in Beethoven's works, as at the *fff* recapitulation in the first movement of the eighth symphony, his sense of balance was dimmed by his deafness (which of course never affected any other part of his technical endowment). But, still, it would seem best not to take the first step on the downward path of correction. Where are we to stop? No doubt there are many difficulties, too often shirked, in performing Bach and his contemporaries, quite apart from the perennial difficulty of the *continuo:* unless we can reconcile ourselves to hearing the B minor Mass sung by quite a small chorus—and our choruses are often too large for proper balance—we ought to scour the highways and hedges for wind-players in order to obtain anything like clearness in the complexities of the *Osanna*. After all, in this tangled matter, a conductor has only to form a distinct idea of the balance intended by the composer, and to do his best to secure it, by simultaneous different nuances (that great device of the modern color-seeker), by reduction or increase of performers or what not. If, after the most minute carefulness, he is of opinion that no good effect can be produced without rewriting, then let him hold his hand, with the comforting reflection that it is the composer's fault, and not his.

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This piece was arranged by Wagner for concert use from parts of the scene before Fafner's cave in the second act of "Siegfried." He gave it the title "Waldweben" (Life and Stir of the Forest). The piece is free in form. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, triangle, strings.

Mr. George Bernard Shaw's description of the scene, from "The Perfect Wagnerite" (London, 1898), may serve here as commentary:—

"Mimmy* makes a final attempt to frighten Siegfried by discoursing of the dragon's terrible jaws, poisonous breath, corrosive spittle, and deadly, stinging tail. Siegfried is not interested in the tail: he wants to know whether the dragon has a heart, being confident of his ability to stick Nothung into it if he exists. Reassured on this point, he drives Mimmy away, and stretches himself under the trees, listening to the morning chatter of the birds. One of them has a great deal to say to him, but he cannot understand it; and, after vainly trying to carry on the conversation with a reed which he cuts, he takes to entertaining the bird with tunes on his horn, asking it to send him a loving mate, such as all the other creatures of the forest have. His tunes wake up the dragon, and Siegfried makes merry over the grim mate the bird has sent him. Fafnir is highly scandalized by the irreverence of the young Bakoonin. He loses his temper; fights; and is forthwith slain, to his own great astonishment. In such conflicts one learns to interpret the messages of Nature a little. When Siefgried, stung by the dragon's vitriolic blood, pops his finger into his mouth and tastes it, he understands what the bird is saying to him, and, instructed by it concerning the treasures within his reach, goes into the cave to secure the gold, the ring, and the wishing cap. Then Mimmy returns and is confronted by Alberic. The two quarrel furiously over the sharing of the booty they have not yet secured, until Siegfried comes

* The spelling of the names of certain characters of the "Ring" is of Mr. Shaw's invention.

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from the cave with the ring and the helmet, not much impressed by the heap of gold, and disappointed because he has not yet learned to fear. He has, however, learnt to read the thoughts of such a creature as poor Mimmy, who, intending to overwhelm him with flattery and fondness, only succeeds in making such a self-revelation of murderous envy that Siegfried smites him with Nothung and slays him, to the keen satisfaction of the hidden Alberic. Caring nothing for the gold, which he leaves to the care of the slain, disappointed in his fancy for learning fear, and longing for a mate, he casts himself wearily down, and again appeals to his friend the bird, who tells him of a woman sleeping on a mountain peak within a fortress of fire that only the fearless can penetrate. Siegfried is up in a moment with all the tumult of springs in his veins, and follows the flight of the bird as it pilots him to the fiery mountain."

Siegfried looks after the departing Mime; the tree-tops begin to rustle; and the "Forest Stir" begins, first in D minor, then in B major. Siegfried falls a-dreaming; he knows that Mime is not his father, and in the orchestra the VOLSUNG-motive appears, slow, 6-8, now in the clarinets and now in the bassoons and horns.

He dreams of his mother: the LOVE-LIFE-motive, same time and tempo, in 'cellos, violas, and double-basses, then in all the strings, later in horns and bassoons.

She was a mortal woman, hence the FREIA-motive, C major, 3-4, solo violin over arpeggios in muted strings.

The rustling of the forest grows stronger, and the BIRD-SONG-motive enters, E major, 3-4, 9-8, in oboe, flute, clarinet, and other wind instruments.

Now follow in the music drama the Fafner scene, and the scenes between Alberich and Mime, and Mime and Siegfried, and the scene of Mime's death. There is no reference to these scenes in the concert-piece.

Again the rustling and again the bird's song, and in the closing Vivace enter the FIRE-motive, the SIEGFRIED-motive, the SLUMBER-motive, and the BIRD-SONG-motive.

The first performance of "Siegfried" was at Bayreuth, August 16, 1876. The cast was as follows: the Wanderer, Betz; Siegfried, Unger; Alberich, Hill; Mime, Schlosser; Fafner, von Reichenberg; Brünnhilde, Materna; Erda, Luise Jaide; Forest Bird, Lilli Lehmann.



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The first performance in Boston was at the Boston Theatre, April 3, 1889, with this cast: the Wanderer, Fischer; Siegfried, Alvary; Alberich, Beck; Mime, Sedlmayer; Fafner, Weiss; Brünnhilde, Lilli Lehmann; Forest Bird, Sophie Traubmann.

Overture to "The Flying Dutchman" . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major, in which wind instruments give out phrases from Senta's Ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's Ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's Ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few

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rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's Ballad, and it is worked up with great energy.

***

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's Ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der Fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted.

The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas; Daland, George A. Conly; the steersman, C. H. Turner; Mary, Marie Lancaster; Vanderdecken, the Dutchman, William Carleton.

***

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It was undoubtedly due to the dramatic genius of Mme. Wilhelmine Schröder-Devrient (1804–60) that a poor performance was turned the first night into an apparent triumph. It is said that in the part of Senta she surpassed herself in originality; but Wagner wrote to Fischer in 1852 that this performance was a bad one. "When I recall what an extremely clumsy and wooden setting of 'The Flying Dutchman' the imaginative Dresden machinist Hänel gave on his magnificent stage, I am seized even now with an after-attack of rage. Messrs. Wächter's and Risse's genial and energetic efforts are also faithfully stored up in my memory."

Wagner wished Senta to be portrayed as "an altogether robust Northern maid, thoroughly naïve in her apparent sentimentality." He wrote: "Only in the heart of an entirely naïve girl surrounded by the idiosyncrasies of Northern nature could impressions such as those of the ballad of the 'Flying Dutchman' and the picture of the pallid seaman call forth so wondrous strong a bent, as the impulse to redeem the doomed: with her this takes the outward form of an active monomania such, indeed, as can only be found in quite naïve natures. We have been told of Norwegian maids of such a force of feeling that death has come upon them through a sudden *rigor* of the heart. Much in this wise may it go, with the seeming 'morbidness' of pallid Senta."

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given it a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)." In 1860 he again changed the end of the overture for concerts in Paris.

His contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment; he was

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in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

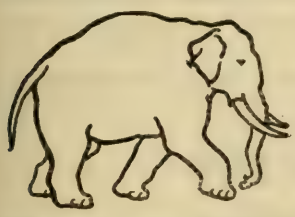
In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed,—there were eleven performances,—all this has been told in program-books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819–52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852; Riemann says it was not performed.

***

Heine's "Aus den Memoiren des Herrn von Schnabelewopski" was published in 1833. The story of the play seen by Schnabelewopski is in chapter vii. I here use the translation by Mr. Charles Godfrey Leland:—

"My old grand-aunt had told me many tales of the sea, which now rose to new life in my memory. I could sit for hours on the deck,



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recalling the old stories, and when the waves murmured it seemed as if I had heard my grand-aunt's voice. And when I closed my eyes I could see her before me, as she twitched her lips and told the legend of the Flying Dutchman. . . . Once by night I saw a great ship with outspread blood-red sails go by, so that it seemed like a dark giant in a scarlet cloak. Was that 'the Flying Dutchman'? But in Amsterdam, where I soon arrived,"—Herr von Schnabelewopski sailed from Hamburg,—"I saw the grim Mynheer bodily, and that on the stage.

"You certainly know the fable of the Flying Dutchman. It is the story of an enchanted ship, which can never arrive in port, and which, since time immemorial, has been sailing about the sea. When it meets a vessel, some of the unearthly sailors come in a boat and beg the others to take a packet of letters home for them. These letters must be nailed to the mast, else some misfortune will happen to the ship, above all if no Bible be on board, and no horse-shoe nailed to the foremast. The letters are always addressed to people whom no one knows, and who have long been dead, so that some late descendant gets a letter addressed to a far-away great-great-grandmother, who has slept for centuries in her grave. That timber spectre, that grim gray ship, is so called from the captain, a Hollander, who once swore by all the devils that he would get round a certain mountain, whose name has escaped me, in spite of a fearful storm, though he should sail till the Day of Judgment. The devil took him at his word; therefore he must sail forever, until set free by a woman's truth.* The devil, in his stupidity, has no faith in female truth, and allowed the enchanted captain to land once in seven years and get married, and so find opportunities to save his soul. Poor Dutchman! He is often only too glad to be saved from his marriage and his wife-savior, and get again on board.

"The play which I saw in Amsterdam was based on this legend. Another seven years have passed; the poor Hollander is more weary than ever of his endless wandering; he lands, becomes intimate with a Scottish nobleman, to whom he sells diamonds for a mere song, and, when he hears that his customer has a beautiful daughter, he asks that he may wed her. This bargain also is agreed to. Next we see the Scottish home; the maiden with anxious heart awaits the bridegroom. She often looks with strange sorrow at a great, time-worn picture which

* In the legend as originally told there was no salvation for Vanderdecken, who had tried to make the Cape of Good Hope in a storm, and had sworn with horrid oaths that he would weather Table Bay, though he should beat about till the Day of Judgment.—P. H.

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hangs in the hall, and represents a handsome man in the Netherlandish-Spanish garb. It is an old heirloom, and according to a legend of her grandmother is a true portrait of the Flying Dutchman as he was seen in Scotland a hundred years before, in the time of William of Orange. And with this has come down a warning that the women of the family must beware of the original. This has naturally enough had the result of deeply impressing the features of the picture on the heart of the romantic girl. Therefore when the man himself makes his appearance, she is startled, but not with fear. He too is moved at beholding the portrait. But when he is informed whose likeness it is, he with tact and easy conversation turns aside all suspicion, jests at the legend, laughs at the Flying Dutchman, the Wandering Jew of the Ocean, and yet, as if moved by the thought, passes into a pathetic mood, depicting how terrible the life must be of one condemned to endure unheard-of tortures on a wild waste of waters,—how his body itself is his living coffin, wherein his soul is terribly imprisoned—how life and death alike reject him, like an empty cask scornfully thrown by the sea on the shore, and as contemptuously repulsed again into the sea—how his agony is as deep as the sea on which he sails—his ship without anchor, and his heart without hope.

"I believe that these were nearly the words with which the bridegroom ends. The bride regards him with deep earnestness, casting glances meanwhile at his portrait. It seems as if she had penetrated his secret; and when he afterwards asks: 'Katherine, wilt thou be true to me?' she answers: 'True to death.'"

And then the attention of Herr von Schnabelewopski was diverted by an extraordinary amatory adventure.

"When I re-entered the theatre, I came in time to see the last scenes of the play, where the wife of the Flying Dutchman on a high cliff wrings her hands in despair, while her unhappy husband is seen on the deck of his unearthly ship, tossing on the waves. He loves her, and will leave her lest she be lost with him, and he tells her all his dreadful destiny, and the cruel curse which hangs above his head. But she cries aloud, 'I was ever true to thee, and I know how to be ever true unto death!'

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"Saying this, she throws herself into the waves, and then the enchantment is ended. The Flying Dutchman is saved, and we see the ghostly ship slowly sinking into the abyss of the sea.

"The moral of the play is that women should never marry a Flying Dutchman, while we men may learn from it that one can through women go down and perish—under favorable circumstances!"

Was Heine moved to write his fantastic story by Fitzball's foolish play?

***

The writer of an article published in *Ausland* (1841, No. 237) claims that the legend rests on an historical foundation; that the hero was Bernard Fokke, who lived early in the seventeenth century, kept full sail, no matter what the weather was, and made the journey from Batavia to Holland in ninety days and the round trip in eight months. Inasmuch as the winds and currents were not then well known, and it was then the habit to lower the sails at the slightest threat of a storm, the sailors claimed that he was a sorcerer, a man in league with the devil. Furthermore, Fokke was a man of extraordinary size and strength, of repulsive appearance and manners, whose common speech was blasphemy. At last he sailed and never returned; and the rumor was current that Satan had claimed him, that Fokke was condemned to run forever between the Cape of Good Hope and Cape Horn. And then sailors began to see the Phantom Ship, captain, steersman, and a few hands, all very old and with long beards. A bronze statue of Fokke stood on the island of Kuiper, where all ships sailing from Batavia could see it, until in 1811 it was taken away by Englishmen. (See "Mythologie der Folkssagen," by F. Nork, Stuttgart, 1848, pp. 939–944.)

***

It is not easy to say when the legend told by sailors first attracted the attention of poets and dramatists.

Sir Walter Scott introduced it in "Rokeby," written in 1812:—

> Bertram had listed many a tale
> Of wonder in his native dale.
>
> . . . . . .

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Or of that Phantom Ship, whose form
Shoots like a meteor through the storm;
When the dark scud comes driving hard,
And lower'd is every top-sail yard,
And canvas, wove in earthly looms,
No more to brave the storm presumes!
Then, mid the war of sea and sky,
Top and top-gallant hoisted high,
Full spread and crowded every sail,
The Demon Frigate braves the gale;
And well the doom'd spectators know
The harbinger of wreck and woe.

In a foot-note Scott says: "The cause of her wandering is not altogether certain," but he gives as "the general account" the story that she was originally a richly laden vessel on board of which a dreadful act of murder and piracy had been committed; that the plague broke out among the crew; that they went from port to port in search of shelter, but were excluded from fear of the pest; that at last, "as a punishment of their crimes, the apparition of the ship still continues to haunt those seas in which the catastrophe took place." The events in "Rokeby" were supposed to take place "immediately subsequent to the great battle of Marston Moor, 3d July, 1644."

In 1803 Dr. John Leyden introduced the Flying Dutchman into his "Scenes of Infancy," and imputed the punishment to the fact that the vessel was a slaver.

In *Blackwood's Magazine* of May, 1821, appeared a story entitled "Vanderdecken's Message Home; or, The Tenacity of Natural Affection." The story is about a ship that was hailed by the Flying Dutchman, commanded by one Vanderdecken, whose sailors begged the privilege of sending letters home to Amsterdam. These letters were addressed to dead men and women. As no one dared to touch these letters, they were left on the deck by the unearthly visitors. The frightened sailors of flesh and blood were relieved when their vessel heaved and threw the letters overboard. The Flying Dutchman disappeared, and the weather, which had been foul, immediately cleared. The writer says that the phantom crew saw Amsterdam for the last time seventy years before the story was told.

Edward Fitzball wrote a play, "The Flying Dutchman," which was produced at the Adelphi Theatre, London, December 6, 1826. Fitzball in his smug memoirs says that the subject was "a very fresh one. . . . The 'Flying Dutchman' was not by any means behind 'Frankenstein' or 'Der Freischütz' itself in horrors and blue fire. T. P. Cooke was the Dutchman, which I don't believe he ever greatly fancied; however, he played it, as he looked it, to perfection. The drama caused a great sensation. During the rehearsals Cooke walked through his

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part like a person who submits with noble resolution to a martyrdom. On the first night's representation the tremendous applause he met with, being in that part a great actor in spite of himself, convinced him thoroughly that he had made a slight mistake." The piece is, indeed, a silly one. Vanderdecken is in league with a female devil, and wishes a wife only to swell the number of his victims. He comes in blue flames out of the sea, and waves a black flag decorated with a skull and cross-bones. There is little of the old legend or of Heine's version in this piece for which George Herbert Bonaparte Rodwell (1800–52) wrote "an original overture" and other music. It has been supposed that Heine saw this play at the Adelphi in 1827; but Mr. Ellis, the translator of Wagner's prose works, after a most minute examination of the facts, regards this as extremely improbable (see "The Meister," London, vol. v., 1892).

The story of the Phantom Ship, however, was popular in the London of 1827. There was a Flying Dutchman at Astley's, there was a Flying Dutchman at Islington, and bill-boards showed the Dutchman on a cliff.

Captain Marryat's well-known novel, "The Phantom Ship," was published in 1839. His attempt to release the wretched hero from his fate was not fortunate.

"Vanderdecken," a play by Percy Fitzgerald and W. G. Wills, was produced at the Lyceum, London, June 8, 1878, with Irving as Vanderdecken. A. W. Pinero, the dramatist, then played the small part of Jorgen. The music was by Robert Stoepel. Irving's Vanderdecken was highly praised. Indeed, Mr. George Bernard Shaw, as late as 1897, puts these words into Irving's mouth: "I can create weird, supernatural figures like Vanderdecken (Vanderdecken, now forgotten, was a masterpiece), and all sorts of grotesques." The piece itself was considered weak and, to use a phrase of Dr. Johnson, "inspissated gloom." "A fatal blemish was the unveiling of the picture, on the due impressiveness of which much depended, and which proved to be a sort of grotesque daub, greeted with much tittering,—a fatal piece of economy on the part of the worthy manager."

***

Wagner himself took the legend seriously. He spoke of it at length in his "Communication to my Friends" (1851). The Dutchman symbolizes "the longing after rest from amid the storms of life." The Devil is the element of flood and storm. Wagner saw in Ulysees and the Wandering Jew earlier versions of the myth. And then, of course, Wagner talked much about the eternal and saving woman. Ulysees, it is true, had his Penelope; but what woman saved the Wandering Jew?

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PROGRAM

I.	SONATE for 'Cello and Piano, Op. 40	Boëllmann
II.	CONCERTO in A minor, Op. 33	Saint-Saens
III.	(*a*) ELEGIE, Op. 24	Faure
	(*b*) SCHERZO, Op. 6	Klengel
IV.	FANTASIE ON RUSSIAN THEMES, Op. 7	Davidoff

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BY

MRS. H. H. A. BEACH

ASSISTED BY

Mr. CARL FAELTEN

Thursday Evening, February 10, at 8 o'clock

PROGRAM

BACH	English Suite, A minor
CÉSAR FRANCK	Prelude, Aria et Finale
J. K. PAINE	Nocturne, B-flat major, Op. 45
REGER	"Aus meinem Tagebuch," D major, Op. 82, No. 9
GOTTSCHALK	"Solitude," Op. 65
DEBUSSY	Toccata
MAX FIEDLER	Walzer, Op. 6, No. 2
GODARD	"Indienne" (La Lanterne magique)
CHOPIN	Mazurkas, A-flat major, Op. 59, No. 2, and A minor, posthumous Etudes, A-flat major, posthumous, and C minor, Op. 25, No. 12
Mrs. H. H. A. BEACH	"Iverniana," Suite for two pianos, Op. 70 (Manuscript, first time)

HUME GRAND PIANOFORTES

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Monday Afternoon, February 14, at 2.30

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Tuesday Afternoon, February 1, at Three

WILLIAM J. HENDERSON

(Musical Critic of the New York Sun)

IN A LECTURE ENTITLED

EPOCHS OF PIANO MUSIC

PIANO ILLUSTRATIONS BY

Mme. SAMAROFF

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In his lecture he will discuss the origin of the piano and piano-music—the clavichord and its immediate successors—polyphonic and monophonic styles of piano composition, from Bach through Chopin and Schumann, and the development of the technique of the piano.

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CONCERT ANNOUNCEMENTS

Chickering Hall, Wednesday Evening, February 2, at 8.15

ALBERT EDMUND BROWN

SONG RECITAL

Bass-Baritone — **Mrs. BROWN at the Piano**

PROGRAM

HAYDN	Recitative and Aria from "The Seasons": "With joy the impatient husbandman"
JACOBITE SONG	"Down among the dead men"
RADECKE	"Swallow's Song"
FOLK SONGS:	
Old Scotch	"Annie Laurie"
Old English	"Drink to me only"
HUNGARIAN MELODIES (Francis Korbay):	
a.	"Where the Tisza's torrents through the prairies swell"
b.	"Had a horse, a finer one none ever saw"
c.	"Shepherd, see thy horse's foaming mane"
CARL LOEWE	"Tom the Rhymer," Op. 135 "Sir Olaf," Op. 2, No. 2 (HERDER)
MAX BENDIX	"Auf Wiedersehn"
ARTHUR FOOTE	"Requiem"
HENRY F. GILBERT	"Pirate Song"
SCHUBERT	"Who is Sylvia"
OLIVER KING	"Israfel"
STEPHEN STORACE	"Pretty Creature"
SIDNEY HOMER	"To Russia"
WALTER DAMROSCH	"Danny Deever"

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The program will include "IN A PERSIAN GARDEN," Miscellaneous Selections and Mme. Lehmann's "NONSENSE SONGS," with composer at the Piano.

TICKETS, $1.50, $1, and 50c. Sale opens Monday, January 24.

MAIL ORDERS for the above concerts, accompanied by check or money order, and addressed to L. H. MUDGETT, Symphony Hall, filled in order of receipt and as near the desired location as possible, prior to public sale.

JORDAN HALL

Tuesday, February 8, at 8.15

THE AMERICAN MUSIC SOCIETY

I. DRAMATIC MONOLOGUE, "IN A GONDOLA" (Browning). John Beach — Harry Barnhart and John Beach.

II. PIANOFORTE QUINTET (First time in Boston). Edgar Stillman-Kelley — Hoffman Quartet and Arthur Shepherd.

III. SONGS by Percy Lee Atherton, Ernest Hamlin Abbott, Mabel W. Daniels, Arthur Shepherd and Henry K. Hadley — Bertha Cushing Child, Clara Tippett, at the Piano.

IV. SUITE for VIOLONCELLO and PIANO (new). Howard Brockway—Alwin Schroeder and Howard Brockway.

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CHICKERING HALL

Thursday Evening, February 3, 1910, at 8.15

Second CHAMBER MUSIC CONCERT of the

Flonzaley Quartet

(Founded by E. J. DE COPPET, of New York)

A. BETTI, First Violin — UGO ARA, Viola
A. POCHON, Second Violin — IWAN D'ARCHAMBEAU, 'Cello

PROGRAM

HAYDN	Quartet, Op. 64, No. 5, in D major
CHAUSSON	Adagio from unfinished Quartet
REGER	Scherzo from Quartet, Op. 74, in D minor
BEETHOVEN	Quartet, Op. 74, in E-flat major

Reserved Seats, $1.50, $1.00, and 75 cents. Admission, 50 cents. Tickets now on sale at Symphony Hall. Management, L. H. MUDGETT

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December 28, 1909 — March 22, 1910

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Mr. JOSEF KOVARIK — Mr. GEORGE PROCTOR
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at 4 o'clock

December 10, 1909 — January 14, 1910
February 25, 1910

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Fifth Concert of the Season

AT CHICKERING HALL

Tuesday Evening, February 22, at 8.15

PROGRAMME

Schumann . . . . . Quartet in F major, Op. 41, No. 2.
Claude Debussy . Two movements from Quartet in G minor (by request).
Saint-Saëns . . . . Quartet in B-flat major, for Pianoforte, Violin, Viola and Violoncello, Op. 41.

Assisting Artist, Mme. OLGA SAMAROFF

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J. VON THEODOROWICZ, Second Violin
EMILE FERIR . . . . Viola
ALWIN SCHROEDER . Violoncello

FIFTH CONCERT

Tuesday Evening, March 15, 1910

JORDAN HALL

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Bassoons, Messrs. P. SADONY and J. HELLEBERG
Piano, Mr. A. DE VOTO

PROGRAMMES

SECOND CONCERT. Tuesday Evening, February 8, at 8.15

Mozart . . . Concertant Quartet for Oboe, Clarinet, Horn, Bassoon and Piano. (First time)
Rhene Baton . Songs.
Handel . . . Sonate for Oboe and Piano.
Louis Aubert . Songs.
Maurice Ravel . Introduction and Allegro for Harp, with Flute, Clarinet, and Strings Quartet accompaniment. (First time)

THIRD CONCERT. Thursday Evening, March 10, at 8.15

H. Woollett . . Quintet for Flute, Oboe, Clarinet, Horn, and Bassoon.
Diefert . . . . Sonate for Flute and Piano. (First time)
D. Fried . . . Adagio and Scherzo for 3 Flutes, 2 Oboes, English Horn, 3 Horns, 2 Bassoons, Contra Bassoon, 2 Harps, and Tympani. (First time)

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Mr. A. Bak, (Violin)
Mr. A. Gietzen, (Viola)
Mr. J. Keller, ('Cello)
Mr. A. Rettberg, (Tympani)
Mr. A. Battles, (Flute)
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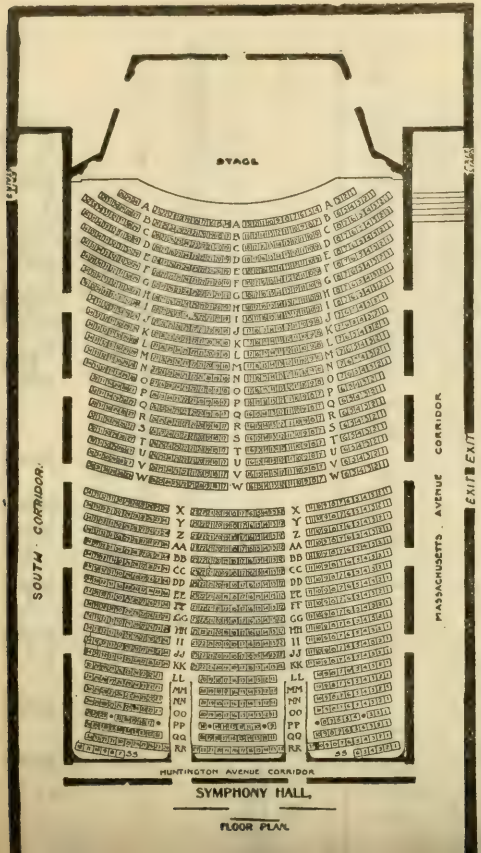
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Thursday Evening, February 10, 1910

SOLOIST

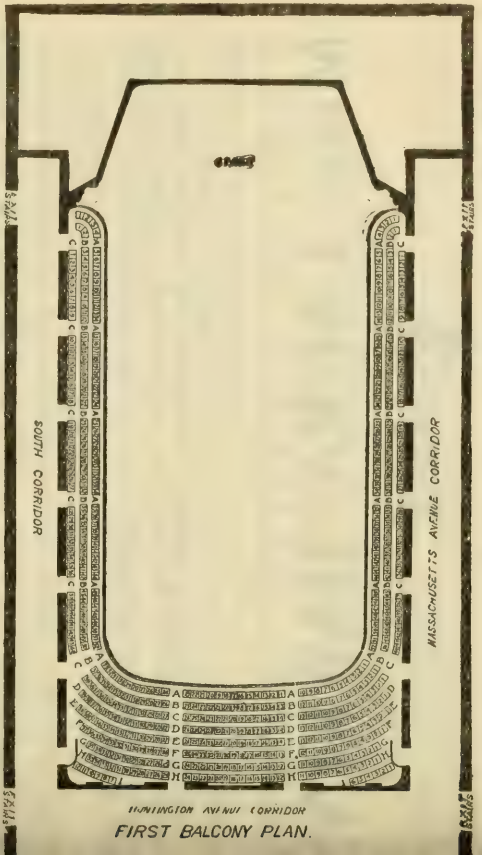
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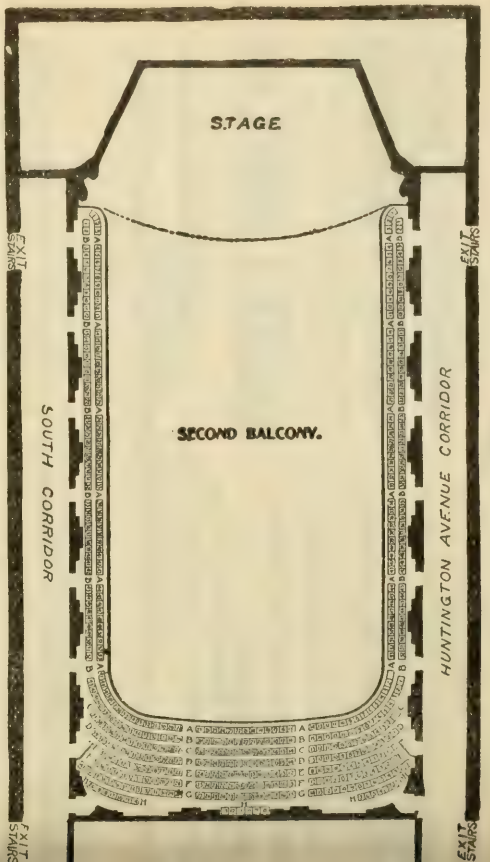


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The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen), ordered; Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

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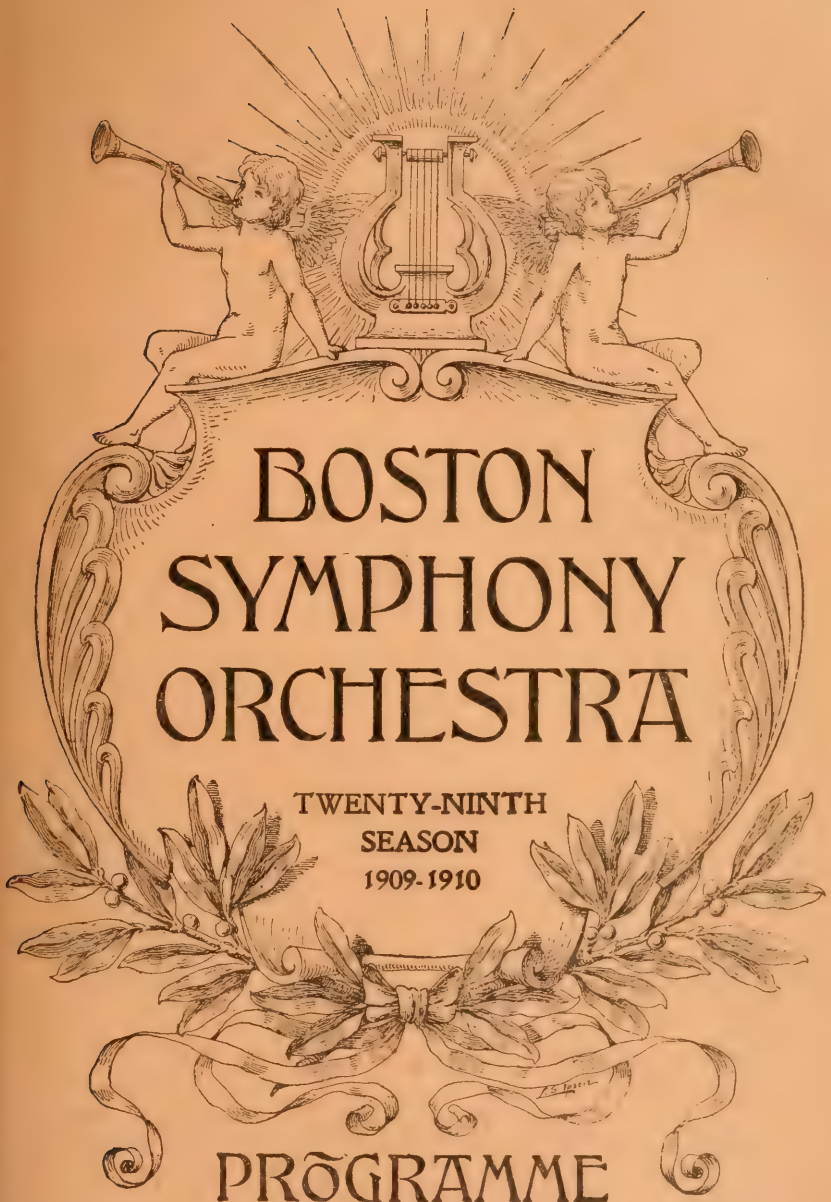
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TWENTY-NINTH SEASON, 1909–1910

Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the

Fifteenth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, FEBRUARY 11

AT 2.30 O'CLOCK

SATURDAY EVENING, FEBRUARY 12

AT 8.00 O'CLOCK

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Goldstein, S.	Kurth, R.	Werner, H.	

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Fifteenth Rehearsal and Concert

FRIDAY AFTERNOON, FEBRUARY 11, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 12, at 8 o'clock

PROGRAMME

Bruckner . . . . . Symphony in E major, No. 7

I. Allegro moderato.
II. Adagio: Sehr feierlich und langsam.
III. Scherzo: Allegro. Trio: Etwas langsamer.
IV. Finale: Bewegt, doch nicht schnell.

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II. Canzonetta: Allegretto.
III. Scherzino, vivacissimo e leggiero; un poco meno mosso.
IV. Finale: Assai animato.

There will be an intermission of ten minutes after the symphony

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

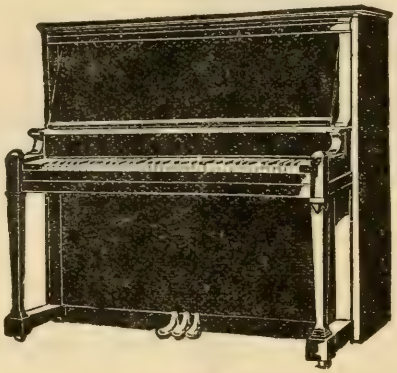
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(Born at Ansfelden, in Upper Austria, September 4, 1824; died at Vienna, October 11, 1896.)

Bruckner's Symphony in E major was composed in the time between September, 1881, and September, 1883. The first movement was completed December 29, 1882; the third, October 16, 1882; the fourth, September 5, 1883. The symphony is dedicated "To His Majesty the King, Ludwig II. of Bavaria, in deepest reverence," and was published in 1885.

The statement is often made that the Adagio was composed as funeral music in memory of Richard Wagner. As a matter of fact, this Adagio, as some say, was completed in October, 1882.* Wagner died February 13, 1883.

The singular statement has been made that a premonition of Wagner's death inspired Bruckner to compose a dirge,—this Adagio. Bruckner, who had what the Germans call "peasant cunning," may have agreed to this in the presence of those who were thus affected by the thought, but he himself knew, as will be seen by his letters to Felix Mottl in 1885 concerning the first performance at Carlsruhe, that the movement had not in all respects the character of a dirge. Indeed, he pointed out the measures of the funeral music: "At X in the Adagio (Funeral music for tubas and horns)," etc.; also, "Please take a very slow and solemn tempo. At the close, in the Dirge (In memory of the death of the Master), think of our Ideal! . . . Kindly do not forget the *fff* at the end of the Dirge."

Bruckner wrote to Mottl in a letter published February 10, 1900:

* Dr. W. Niemann in his analysis of this symphony says the second movement was completed April 21, 1883, and gives as authority autographic notes of Bruckner in the score in the Imperial Library at Vienna. Rudolf Louis, in his Life of Bruckner (p. 206), says that the Adagio was completed in October, 1882, and that Bruckner's wish for conductors to acquaint their audiences with the fact that the news of Wagner's death led him to compose the Adagio is, to say the least, singular.

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The first performance of the symphony was at Leipsic, December 30, 1884, when Mr. Nikisch conducted the work at a theatre concert in aid of a Wagner Monument Fund as some say, though the *Neue Zeitschrift für Musik* (1885, p. 17), reviewing the performance, said nothing about any purpose for which the concert was given. The composer was present. The symphony was performed at Munich, March 10, 1885, with Levi as conductor, and at Vienna at a Philharmonic concert led by Richter, March 21, 1886. Dr. Muck conducted the symphony at Graz on March 14, 1886,—the first performance in Austria,—and in Berlin, January 6, 1894. Bruckner was present at each performance. Richter produced it in London, May 23, 1887.

The first performance in the United States was at Chicago by Theodore Thomas's orchestra, July 29, 1886. Thomas conducted the symphony in New York at a concert of the Philharmonic Society, November 13, 1886.

The first performance in Boston was at a Symphony Concert led by Mr. Gericke, February 5, 1887. Dr. Muck conducted the work at a concert of the Boston Symphony Orchestra in Boston, December 1, 1906.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, four tubas, one double-bass tuba, a set of three kettledrums, triangle, cymbals, strings.

***

First movement: Allegro moderato, E major, 2-2. The first theme is announced by horn and violoncellos against the tremulous violins;

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and clarinets, violas, and violoncellos add a subsidiary theme. The chief theme appears in a richer orchestral dress. There is a crescendo based on the subsidiary theme, and the whole orchestra enters, but there is quickly a diminuendo, and the mood becomes more nervous, uncertain. The second theme, one of complaint, is given to oboe and clarinet with horns and trumpets in the accompaniment. This theme, with its peculiar instrumentation and its changing tonality, is in marked opposition to the first. This second chief theme is developed at length. (The first assumes greater importance later.) In this development there are evidences in the manner of leading the voices of Bruckner's partiality for the organ. The mood becomes more restful, although the theme of complaint is not silent, but soon appears, inverted, in the violins. It may here be said that Bruckner delighted in this manner of varying a theme. A mighty crescendo is based on a phrase of this inverted theme over an organ-point, F-sharp, but instead of the arrival of the expected climax a theme of somewhat mournful character is given to wood-wind instruments with counterpoint in the strings. The rhythm of this counterpoint is maintained in the final section of the exposition part. An episode for the brass follows. There is soon a calmer mood, and gentle horn and clarinet tones mingle with the voices of the strings.

The free fantasia begins with an inversion of the first theme (clarinet).

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The rhythm of the characteristic counterpoint just mentioned appears, but a solemn, religious mood is soon established (trombones, *pp*). The second chief theme appears in its inverted form, also the "contrapuntal figure." The mood is now one of doubt and perplexity, but the decisive, inexorable first theme enters, inverted, C minor, in the full orchestra, *ff*, and with canonic imitation.

The beginning of the third, or recapitulation, part of the movement is quietly worked. The first theme appears piano (violoncellos and horn); there is an inversion of the theme for violins and flute, and there is canonic imitation for oboe and trumpet. As in the first part, the subsidiary leads to the second chief theme, which is now in E minor and is given to the clarinet. There is an end to the delicate instrumentation. There is a great crescendo, which ends in an inversion of the second chief theme, *ff*, for full orchestra. Other crescendos follow, one with the second theme to an episode of choral character, others based on the "contrapuntal figure." The great climax comes in the elaborate coda, which is built on a long organ-point on the bass E, with the first subsidiary theme and with the first chief theme, which now has its true and heroic character.

Second movement: Adagio, sehr feierlich und langsam (in a very solemn and slow manner), C sharp minor, 4-4. This movement is thought by many to be Bruckner's masterpiece and monument. It undoubtedly established his fame when there were few to recognize his irregular genius. The Adagio was played in cities of Germany in memory of the composer shortly after his death, as at the Philharmonic Concert, Berlin, led by Mr. Nikisch, October 26, 1896.

When the symphony in E major was performed by the Theodore Thomas Orchestra, Mr. Stock conductor, at Chicago on March 9, 10, 1906, Mr. Hubbard W. Harris, then the editor of the program books

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of the concerts, described this movement as "a composition in which music is permitted to perform its highest and noblest function—the expression of feelings and emotions which are too profound and too subtle for communication by means of any other of our more superficial media of utterance. It will suffice therefore to describe this movement in a few words (the fewer the better—close technical analysis not counting for nearly as much in connection with works of this kind as a sympathetic attitude on the part of the listener) as consisting for the most part of a sustained and at the same time elaborate development of the subject matter stated at the outset, the which is worked up in various ways in alternation with other agreeably contrasting materials—all coming at last to an expressive conclusion."

Mr. Hubbard's position was sane, yet a few notes may be of some assistance.

In this movement, as in the Finale, Bruckner introduced the Bayreuth tubas, to gain effects of peculiar solemnity and also, no doubt, to pay homage to the master whom he loved and venerated.

The chief melody of the Adagio is given to the lower strings and tubas, and is answered by all the strings.

There is a passage of stormy lamentation, and then consolation comes in a melody for violins (moderato, F-sharp major, 3-4). This theme is developed, chiefly by the strings. Then there is a return to

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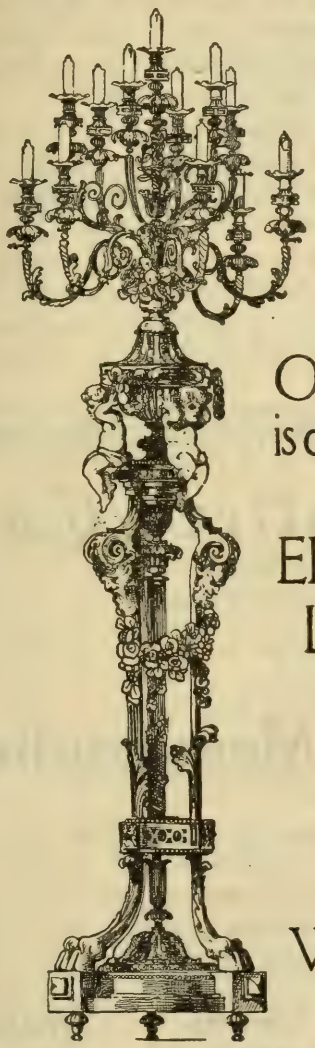
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the first and solemn theme, with wood-wind instruments and strings in alternation. There is a great crescendo with bold modulations until the entrance, C major, of the chief theme (second violins, supported by horn, oboes, and clarinets), which is soon followed by a variant of the answer to this theme. The answer soon appears in E-flat major and in its original form, and is maintained for a long time (G major). There is a modulation to A-flat major, and the cantilena is repeated. After the entrance again of the chief melody and the restoration of the original tonality there is a crescendo of great and imposing force. This is over, and the tubas chant the answer to the chief theme and after an interlude for strings the chief theme itself, C-sharp major. The horns take up the cantilena, and the last chord, C-sharp major, dies away in brass instruments to a pizzicato of the strings.

Third movement: Scherzo: Sehr schnell (very fast), A minor, 3-4. This scherzo is based chiefly on two themes,—the first for trumpet (piano), then clarinet, with a figure for strings; the second, a wild and raging one. The trio ends after a great crescendo. Drum-beats lead to the Trio, F major, Etwas langsamer (somewhat slower), with an expressive melody for strings. The theme of this trio is made at first out of an inversion of the intervals of the first scherzo theme, but the Trio is in all respects in marked contrast to the Scherzo, which after the Trio is repeated.

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Finale: Bewegt, doch nicht schnell (with movement, but not fast), E major, 2-2. The first theme, given to the violins, has a certain resemblance, as far as intervals are concerned, to the chief theme of the first movement, but it is joyous rather than impressive. Flutes and clarinets enter at times, and horn tones also enter and lead to the second theme, which has the character of a choral, with an accompanying pizzicato bass. The tubas are then heard in solemn chords. A new theme of a dreamy nature follows (strings), and then at the beginning of the free fantasia an orchestral storm breaks loose. This dies away, and a theme appears which is derived from the first and main motive, which in turn enters, inverted, and with a pizzicato bass. The choral theme is also inverted, but it gives way to the chief motive, which is developed and leads to another tempestuous burst, ended suddenly with a pause for the whole orchestra. The repetition section brings back the themes in inverted order. The second chief theme is heard in C major. After a time there is a crescendo built on passages of this motive, which leads to a powerful episode in B major, with a theme in the bass derived from the chief motive. This motive is given to violins and clarinets, and there are contrapuntal imitations. The choral theme, appearing at the end of the free fantasia, is heard no more. The first chief theme dominates to the end. There is an imposing coda.

I am indebted in a measure to the analysis of this symphony by Mr. Johannes Reichert prepared for the concerts of the Royal Orchestra of Dresden.

***

A biography of Anton Bruckner written by Rudolf Louis * was

* Dr. Rudolf Louis was born at Schwetzingen on January 30, 1870. He studied at Geneva and Vienna, and in the latter city he received the degree Dr. Phil. He studied music with Friedrich Klose and Felix Mottl, and then conducted in the opera houses of Landshut and Lübeck. Since 1897 he has lived at Munich. After the death of Heinrich Porges (November 17, 1900) he was chosen music critic of the Munich *Neueste Nachrichten*. His symphonic fantasia "Proteus" awakened interest at the meeting of the German Music Society at Basle in 1903. His chief literary works are "Der Widerspruch in der Musik" (1893), "Die Weltanschauung Richard Wagners" (1898), "Franz Liszt" (1900), "Hector Berlioz" (1904), "Anton Bruckner" (1905), "Die deutsche Musik der Gegenwart" (1909). He edited Hausegger's "Unsere deutschen Meister" (1903), and with Ludwig Thuille a treatise on harmony (1907, second edition 1908).

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published by Georg Müller in 1905. The volume is an octavo of two hundred and thirty-four pages, illustrated with portraits, silhouette caricatures of the composer, fac-similes of manuscripts, and two or three views of places. Soon after Bruckner's death it was announced that August Göllerich, of Linz, would write the life of his master, who before his last sickness had requested him to do this. Göllerich's biography, which will be in two stout volumes, is said to be nearing completion. Dr. Louis in the preface to his work disclaimed any intention of competing in any way with Göllerich or of anticipating him. He therefore used chiefly material that was already at hand: only when there was absolute necessity, as in ascertaining facts about the early life of Bruckner, did he make personal inquiry and research. His aim was to paint a character portrait of a singular personality, in whose life there was no romance,—and to many in Vienna the composer was to the day of his death merely an unsympathetic peasant.

***

Bruckner's early years were years of quiet work and uncomplaining poverty. His father and his grandfather were country school-teachers; his mother was the daughter of a tavern-keeper. There were twelve children. Anton was the oldest, and two survived him. In villages of Catholic Austria the school-teacher, on account of the service of the church, is expected to be a musician. Anton took his first music lessons from his father, who, as soon as he recognized the talent of the boy, put him at the age of twelve years into the hands of a relation, J. B. Weiss, a teacher at Hörsching, and Bruckner took his first organ lessons of this man.

The father of Bruckner died in 1837, and the widow moved to Ebelsberg, not far from St. Florian, and in the old and famous abbey of

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St. Florian Anton was received as a choir boy. The abbey had a celebrated library of seventy thousand volumes and a still more celebrated organ of four manuals and about eighty speaking stops, and this organ was more important than the library in Bruckner's eyes. At St. Florian he studied harmony with Michael Bogner, organ and pianoforte with Kattinger, singing and violin playing with Gruber, who should not be confounded with Bruckner's pupil, Josef Gruber, from 1878 to 1904 the chief organist at St. Florian. This teacher Gruber was a pupil of Schuppanzigh, the violinist associated with Beethoven. Bruckner also attended the school classes; for he was expected to follow the family tradition and be a school-teacher. The course included religious instruction, grammar, penmanship, arithmetic, geometry, drawing, singing, organ playing, and some lessons in landscape gardening. Geography, history,—with the exception of some Biblical history,—natural history, were not taught.

The first experience of Bruckner as a school-teacher was as a subordinate at Windhag, a village of four hundred inhabitants, and he was extremely uncomfortable. His salary was two florins (seventy-five cents) a month. He was obliged to play the organ, lead the choir, perform the duties of sexton, and teach school. He was more than half starved. To gain a little money, he played for weddings and fiddled for dances. With no opportunity of playing good music with others, he nevertheless kept alive his musical ambition, and constantly made notes for compositions, to be worked out at some future time. (His first manuscript, "Abendklänge," for pianoforte and some

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other instrument, was written when he was thirteen years old.) Profoundly unhappy, he was not understood by the villagers, but was looked on as a sort of crazy person. In 1843 he was sent by way of punishment to Kronstorf, where there were only one hundred and fifty inhabitants, but he was fortunately soon transferred to Steyr, and here there was a fairly good organ and considerable attention was paid to church music. Bruckner had a pleasant recollection of this village, and in after years, when he would make excursions from Vienna, he would go either to Steyr or to St. Florian. Toward his end he prayed that, if he could not be buried under the great organ at St. Florian, he might rest in the churchyard at Steyr.

In 1845 Bruckner was appointed a teacher at St. Florian. He was happy there, and he was in a somewhat better pecuniary condition. As a teacher he received thirty-six florins a year, and as an organist eight florins and free living. He said that he used to practise at that time ten hours a day on the pianoforte and three on the organ. He was undeniably industrious. In 1853 he visited Vienna to prove his ability before three then celebrated musicians, Simon Sechter, Ignaz Assmayer, Gottfried Preyer. He showed them his prowess as an organist and made a brilliant showing. At St. Florian Bruckner studied physics and Latin, and long afterward regretted that he had not studied more earnestly and with a broader view; for at last famous in Vienna as a musician and as an eccentric, he had little or no comprehension of anything in science, art, literature, politics. He was a musician and only a musician.

***

Bruckner in 1856 was appointed organist of the old cathedral at Linz. Bishop Rudiger of that city took a warm interest in him and gave him the time to take lessons in Vienna.

Simon Sechter (1788–1867) was one of the most famous of all theorists and pedagogues. Bruckner chose him for his master. The pupil was then thirty-two years old, already an organist, improviser, ecclesiastical composer of some reputation, but he felt the need of a more thorough technical training. Sechter was a teacher of the technic

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of composition. His own works, masses and other music for the church, preludes, fugues and other pieces for the organ, two string quartets, variations for pianoforte, and, *mirabile dictu!* a burlesque opera, "Ali Hitsch-hatsch" (1844), were as dismally dry as his treatise on composition in three volumes. He had no imagination, no poetry in his soul, but he could be humorous at the expense of his pupils. He was incredibly fussy about detail in a composition; he would spend hours in the elaboration of a petty contrapuntal device and forget the importance of the general structure. So enamoured was he of brushwood that he did not see the imposing forest. He prized Sebastian Bach, thought well of Mozart and Haydn, accepted the earlier works of Beethoven; but of the more modern composers the only one whom he tolerated was Mendelssohn.

From 1856 to 1860 Bruckner went to Vienna to take lessons of this man. One of the most interesting discussions in Dr. Louis' biography is the discussion of the question whether Sechter was the proper teacher for Bruckner, whether Sechter did not do him harm. Did not Bruckner need a master who would insist on the value of proportion, moderate his volubility, repress his desire to over-elaborate an idea. Furthermore, were not Bruckner's habits of thought too deeply rooted at the time he sought Sechter's tuition? Bruckner's contrapuntal skill, as displayed in improvisations on the organ, has passed into a tradition, but there is comparatively little of it revealed in the greater number of his symphonies. Dr. Louis insists that certain brave features of Bruckner's art, as his pure harmonic writing and the euphony of passages for the brass choir when the progressions are in the manner of a choral, are due not so much to any skill in orchestration as to Sechter's indefatigable training. On the other hand, a grand and noble effect in any one of the symphonies may be followed by fatiguing and apparently interminable pages of sheer pedantry. For neither Sechter nor Bruckner seemed to have the slightest idea of the necessity of a practical knowledge of architectonics in music. The approach made against pages in Bruckner's symphonies—that they are formless, illogical, fragmentary, episodic—is not always without foundation. The zeal of Sechter exaggerated the inherent faults of the pupil.

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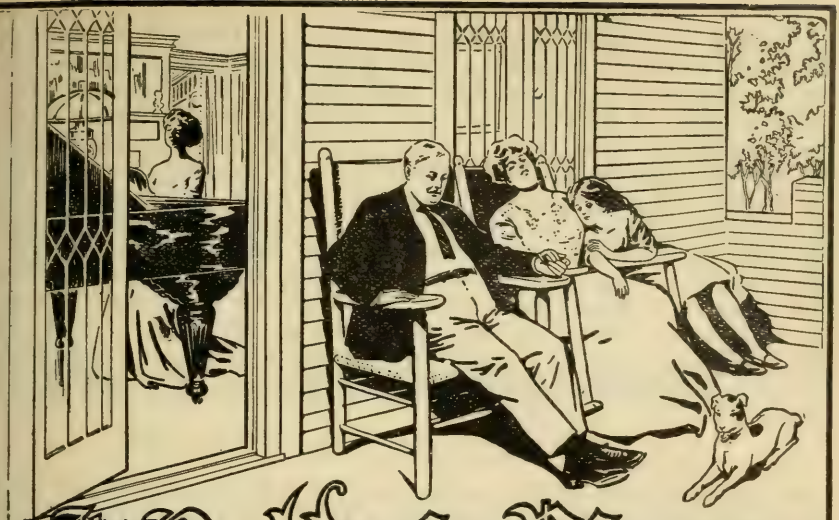
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Yet Bruckner profited in a way by Sechter's training, so that he astonished his master, Hellmesberger, Herbeck, Dessoff, and Becker, when he submitted himself to them for an examination in counterpoint. Herbeck, who had even then some idea of Bruckner's skill, proposed that, if the applicant were able to develop in fugued style, on pianoforte or organ, a theme then given, the result should be considered as proof of his ability more than any display of knowledge by word of mouth. Bruckner accepted the offer, and they all went to a church. Sechter gave a theme of four measures. Herbeck asked Dessoff to add four more; and, when Dessoff refused, Herbeck lengthened the theme by eight measures, at which Dessoff exclaimed, "O you monster!" Bruckner studied the theme for some time, and he seemed anxious, so that the examiners were merrily disposed. At last he began his introduction, which was followed by a master fugue, then by an improvisation. All wondered, and Herbeck said: "He should examine us."

***

When Bruckner was thirty-seven years old, he studied theory and instrumentation with Otto Kitzler (born in 1834 at Dresden: he retired into private life in 1898), then opera conductor at Linz. Kitzler was a modern of the moderns, and from him Bruckner learned much about the music of Wagner, whom he worshipped with a childlike devotion. Whether this worship was favorable to the development of Bruckner's own individuality is a question that may be argued by those who have no ordinary waste-pipe for intellect. Bruckner met Wagner for

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the first time at the performance of "Tristan and Isolde" at Munich, in 1865. It was Bruckner's ambition to carry out Wagner's theories about opera in absolute music, to utilize his theories for orchestral advantage.

Bruckner's fame began to grow as a composer. The Mass in D minor (1864), the Symphony in C minor of 1865–66, a cantata, and the "Germanenzug" for male voices with brass instruments gave him local and provincial reputation, but later in the sixties his name began to appear in the Viennese journals, and in the fall of 1868 he moved to Vienna. Johann Herbeck, conductor and composer, did not lose sight of Bruckner after the memorable examination. As a conductor, Herbeck had done much for composers of the modern and romantic school of his period by producing their works. He was the first in Vienna to appreciate the talent or genius of Bruckner, though he was not a blind enthusiast. In 1867 he produced Bruckner's Mass in D minor, and when Sechter died Herbeck at once thought of the organist in Linz as the legitimate successor to the chair of organ and counterpoint in the Vienna Conservatory of Music.

Bruckner was not persuaded easily to leave Linz. He appreciated the honor of the invitation, but what had he in common with Viennese life? He consented finally, and was enrolled as teacher of harmony, counterpoint, and organ. Three years later he was made a professor, and after a service of twenty-three years he retired in the course of the season 1891–92. In 1878 he was appointed organist of the Royal Orchestra, and three years before this he was appointed lecturer on musical theory at the University of Vienna, in spite of the active opposition of Eduard Hanslick, his sworn foe. At last he was honored. At last he was comparatively free from pecuniary embarrassment, for his manner of life was simple.

Friends of Bruckner have deplored for his own sake his departure from Linz. They have said that, as a composer, in that town he would have written more spontaneous, richer, and more individual music. This question is discussed by Dr. Louis at length, although he admits the futility in general of reasoning on the premise, "What

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might have happened if—?" Bruckner heard more music at Vienna, that of his own and that of other composers. The performance of his First Symphony at Linz was eminently unsatisfactory. In Vienna there was the brilliant orchestra, there were well-trained choruses. No doubt in his private life he would have been happier at Linz.

The Viennese public is musically a peculiar one. Dr. Louis' characterization of it is elaborate and at the same time sharp. It has been commonly reported that this public was antagonistic to the music of Bruckner; that it would not listen to it; that it yawned or left the hall. Dr. Louis asserts that the report is without foundation; that the attitude of this public was warm and sympathetic from the very beginning; that there was also a "Bruckner public," which grew in size and influence year by year.*

Even Hanslick was obliged in his reviews to acknowledge constantly the enthusiasm of the audience whenever a work by Bruckner was performed. As early as 1873 a Viennese audience welcomed the Second Symphony with enthusiasm. For, as Dr. Louis remarks, the Viennese are stirred by the charm of euphony and by compelling rhythm. Whether this public is truly musical is another question, and it is discussed by Dr. Louis.

Furthermore, Bruckner's cause was maintained by the partisans of Wagner, who put the former in opposition to Brahms. The opposition was unnecessary; it embittered Hanslick against Bruckner, but it was of much consequence to the latter, whose peculiar, almost clownish appearance and manners would easily have prejudiced many against him. Hanslick wielded a great influence. Other critics followed him in opinion and aped his style. Only a few espoused Bruckner's cause, and of these Hugo Wolf† and Theodor Helm were the most conspicuous of the comparatively uninfluential. It has been said that

* This statement concerning Bruckner's large public is directly at variance with statements made by Decsey and others.

† For Wolf's admiration as musician and critic for Bruckner see Dr. Ernest Decsey's "Hugo Wolf," vol. i. pp. 97–99 (Leipsic and Berlin, 1903); Newman's "Hugo Wolf," p. 38, and Wolf's correspondence with Emil Kauffmann; but Wolf admitted Bruckner's lack of concentration.

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Brahms himself had no prejudice against Bruckner, at whose funeral he was a sincere mourner.*

There are allusions in the "Herzogenberg Correspondence"† to Brahms' disposition toward Bruckner, the composer, but there is no direct, frank statement. Elisabet von Herzogenberg wrote to Brahms apropos of a performance of Bruckner's seventh symphony conducted by Mr. Nikisch from manuscript at Leipsic, December 30, 1884: "Our friend Hildebrand will have . . . told you of the Bruckner excitement here, and how we rebelled against having him thrust upon us—like compulsory vaccination. We had to endure much stinging criticism—insinuations as to our inability to detect power under an imperfect exterior, or admit a talent which, though not perhaps fully developed, still exists, and has a claim to interest and recognition. We are not to consider artistic results everything, but to admire the hidden driving power, whether it succeeds in expressing itself satisfactorily or no. That is all very well in theory, but in practice it all depends on the value of this driving power. . . . We wished we had you to back us up, and could hear your sound views, which are based on superabundant experience, and are therefore worth more than all the theories of the wise, all the mere instincts of the simple. And, who knows? You may agree with us, the simple." She wrote again: "Breathe one word about Bruckner. You are not afraid of our leading you on, and then proclaiming abroad: Brahms says we are right! We will lie quite low about anything you say, but a word we do crave for our own peace of mind." Brahms at last answered: "Your delightful letter" —the first from which I have quoted—"expresses most lucidly all that can be said—all that one has said oneself or would like to have said so nicely. You will not mind when I tell you that Hanslick shares your opinion, and read your letter with pious joy! But one symphony‡ and one quintet of Bruckner's have been printed." (This

* It is a singular fact that Miss Florence May, in her voluminous Life of Brahms (London, 1905), mentions Bruckner only once. In describing the musical life of Vienna in 1862, she says: "Anton Brueckner [*sic*] was favorably esteemed by some of the first resident musicians, though he had not yet been called there" (vol. ii. p. 4).

† "Johannes Brahms: The Herzogenberg Correspondence," edited by Max Kalbeck, translated into English by Hannah Bryant (New York, 1909).

‡ This was the third symphony in D minor, the one dedicated to Richard Wagner.

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was written January 12, 1885.) "I advise you to get them to look at, with a view to steeling your mind and your judgment. You will not want me!" A row of asterisks follows the last sentence. Did Brahms speak more plainly in the omitted passage against Bruckner's music? It would seem so; for Mrs. von Herzogenberg answered two days afterward: "It has done us a world of good, inducing a state of sudden placidity which enables us to listen to the most extravagant nonsense about poor Bruckner, so strengthened are we by the approval of one on whom we 'invincibly depend,' as Hölderlein (whom I am reading) says of Schiller. But although we can arm ourselves with placidity at a pinch, no one can console us for the fact that, in this world of so-called culture, there are so many, many people ready to be imposed upon by any inflated windbag, if its appearance is made with due pomp. One or two not quite impossible *motifs*, like grease-spots swimming on the top of weak soup, and there we have '*Meister*' Bruckner's whole stock-in-trade, while those who do not make immediate obeisance are stamped as unbelieving Thomases, who want signs and wonders to convince them. I should just like to know who started the Bruckner crusade, how it came about, and whether there is not a sort of freemasonry among the Wagnerians. It certainly is rather like a game of taroc, or rather that form of whist, in which, when 'misery' is declared, the lowest card takes the trick." In 1886 she wrote to Brahms: "It always makes me furious to hear facts so grossly misrepresented, just as it does to watch the growing Bruckner craze, and I admire you for keeping a cool head."

From this it will be seen that in all probability Brahms did not conceal his dislike for Bruckner's music; that Elisabet, daughter of Freiherr Bodo Albrecht von Stockhausen and wife of Heinrich Picot de Peccaduc, Freiherr von Herzogenberg, was a woman of prejudices and a good hater.

Von Bülow had little to say about Bruckner in his voluminous correspondence. Whenever he mentioned his name, it was with a sneer. Thus, writing to Richard Strauss from St Petersburg, December 19, 1885, he spoke of "the prejudicial bearing of the asiastic Bruckner." Two years later in a note to Hermann Wolff, the manager, von Bülow

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wrote as an apostrophe, "Holy Anthony, that is to say, Bruckner!" In 1890 he wrote to Brahms from Hamburg that in a moment of doubt and mental disturbance he had spawned letters of the alphabet as Bruckner spawned notes.

***

Bruckner made short journeys in Austria and pilgrimages to Bayreuth. He visited Leipsic, Munich, and Berlin, to hear performances of his works. In 1869 he went to Nancy to compete with other organists at the dedication of a new organ in the Church of St. Epore. Dr. Louis has much to say about his then driving his competitors from the field, but whom did Bruckner have as rivals? Rigaun, Renaud de Vilbac, Stern, Girod, Oberhoffer, and others whose very names are almost forgotten. He visited Paris, and made the acquaintance of Auber and Gounod. In 1871 he gave an organ recital, or two or three recitals, in Albert Hall, but it was then said that he was awkward in handling the mechanical devices of the instrument, and that he showed an imperfect knowledge of the art of registration. Dr. Louis does not mention this adverse criticism, but any one acquainted with organs in Austria and Germany at that time would easily believe the criticism to be well founded.

As a teacher at the Conservatory, Bruckner was a singular apparition, yet his classes were crowded by those who respected his ability and character while they wondered at his ways. There was a clique against Wagner in the Conservatory. Bruckner was known as a Wagnerite, and the young romanticists among the students gathered



around him, and so Felix Mottl, Arthur Nikisch, Gustav Mahler, Emil Paur, Josef Schalk, Ferdinand Löwe, were not only his pupils, they were his long and tried friends.

Bruckner saw nothing, remembered nothing, learned nothing from travel or by his life in Vienna. Nothing broadened his horizon. He passed in Vienna as an "original." He was without manners or graces of any kind. His personal appearance and his dress provoked the smiles of those who did not know him, but the sterling worth of the man within won all hearts, save that of Hanslick. As Dr. Louis says: "A man of fine feelings might smile at Bruckner's appearance: he would not laugh at it." With Bruckner's simplicity was mingled "peasant shrewdness." He was extravagant in his expressions of gratitude; he was distressingly grateful, so surprised did he appear to be when any one showed him a slight kindness.

It has been said that Brahms was a born bachelor. Bruckner should have married, but poverty forbade him a wife until it was too late for him to think of it, nor was he ever drawn toward light o' loves. He was a man of a singularly modest and pure nature, and what is related of Sir Isaac Newton may truly be said of Bruckner: his life was absolutely without the pleasure or the torment of love in any one of its forms or disguises.

He liked good cheer in moderation, and one of his petty passions was the enjoyment of Pilsener beer, which he gave up with extreme unwillingness when the physician ordered a rigorous diet for his dropsy. "But," says Louis, "in this he was not given to excess, although, a true German, he could carry a large amount."

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He was dependent on his salary, for his compositions brought him scarcely anything. He received one hundred florins for his "Te Deum," but his first six symphonies were published at his own expense and at that of some of his friends.

A few years before his death he was honored in a manner that consoled him for many disappointments. Brahms had been given by the University of Breslau an honorary degree, and Bruckner desired a like recognition. In 1891 the University of Vienna gave to him the honorary degree of Doctor, and the rector professor, Dr. Exner, paid in the presence of the public a glorious tribute to him, ending with these words: "I, the *rector magnificus* of the University of Vienna, bow myself before the former assistant teacher of Windhag." Nor were these words merely an official compliment, for Exner, a man of fine musical taste, was an ardent admirer of Bruckner's talent.

Bruckner's health was robust until about 1890, when symptoms of dropsy were unmistakable. He had begun his Ninth Symphony in 1890, and he hoped earnestly to complete it, for he dreaded the rebuke given to the unfaithful servant. That he died before the finale was written is to Dr. Louis symbolical of the tragedy of the composer's career.

To sum up this career, Dr. Louis quotes a Latin sentence that Bruckner, with his slight knowledge of Latin, could have put into German. It is one of the most consoling sentences in the New Testament, and Bruckner had the faith that brings the blessing: "*Beati pauperes spiritu, quoniam ipsorum est regnum coelorum.*"

***

It is not the purpose of these program books to speak concerning the technical or æsthetic worth of pieces performed at the concerts; yet it may help to a better understanding of the music itself, if light be thrown on the personal nature and prejudices not only of the composer, but of his contemporaneous partisans and foes. This simple man, who had known the cruelest poverty and distress, and in Vienna lived the life of an ascetic, made enemies by the very writing of music.

Bruckner was unfortunate in this: he was regarded, justly or unjustly, as a musician pitted by the extreme Wagnerites against Brahms, the

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symphonist. The friends, or rather the idolaters, of Brahms, claimed that the Wagnerites had no symphonist among them; that, disturbed by the prominence of Brahms in the realm of absolute music, they hit upon Bruckner as the one to put Brahms and his followers to confusion. As though there could be rivalry between an opera-maker and a symphonist! But the critic Eduard Hanslick was a power in Vienna. For some reason or other—unworthy motives were ascribed to him by the Wagnerites—Hanslick fought Wagner bitterly, and some said that his constant and passionate praise of Brahms was inspired by his hatred of the man of Bayreuth. Bruckner was an intense admirer of Wagner; his own symphonies were certainly no ordinary works; therefore he was attacked bitterly in the journals and in society by Hanslick and his friends.

There appeared in Vienna in 1901 a little pamphlet entitled "Meine Erinnerung an Anton Bruckner." The writer was Carl Hruby, a pupil of Bruckner. The pamphlet is violent, malignant. In its rage there is at times the ridiculous fury of an excited child. There are pages that provoke laughter and then pity; yet there is much of interest about the composer himself, who now, away from strife and contention, is still unfortunate in his friends. We shall pass over Hruby's ideas on music and the universe, nor are we inclined to dispute his proposition (p. 7) that Shakespeare, Goethe, Beethoven, Wagner, were truer heroes and supporters of civilization than Alexander, Cæsar, Napoleon, who, nevertheless, were, like Hannibal, very pretty fellows in those days. When Hruby begins to talk about Bruckner and his ways, then it is time to prick up ears.

As a teacher, Bruckner was amiable, patient, kind, but easily vexed by frolicsome pupils who did not know his sensitive nature. He gave each pupil a nickname, and his favorite phrase of contentment and disapproval was "Viechkerl!"—"You stupid beast!" There was a young fellow whose name began "Sachsen"; but Bruckner could never remember the rest of it, so he would go through the list of German princes, "Sachsen"——, "Sachsen"——, "Sachsen-Coburg-Gotha, Sachsen - Meiningen, Sachsen - Hildburgshausen, Sachsen - Teschen, Sachsen"——and at last the name would come. Another pupil, who now is a harp virtuoso, was known to his teacher only as "Old Harp." Bruckner had a rough, at the same time sly, peasant humor. One of his pupils came into the class with bleached and jaded face. Bruckner

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asked what ailed him. The answer was: "I was at the Turnverein till two o'clock." "Yes," said Bruckner, "oh, yes, I know the Turnverein that lasts till two A.M." The pupil on whom he built fond hope was Franz Nott, who died young and in the mad-house. When Bruckner was disturbed in his work, he was incredibly and gloriously rude.

Bruckner was furious against all writers who discovered "programs" in his music. He was warmly attached to the ill-fated Hugo Wolf, and was never weary of praising the declamation in his songs: "The fellow does nothing all day but compose, while I must tire myself out by giving lessons"; for at sixty years Bruckner was teaching for three guldens a lesson. Beethoven was his idol, and after a performance of one of the greater symphonies he was as one insane. After a performance of the "Eroica," he said to Hruby,—would that it were possible to reproduce Bruckner's dialect,—"I think that if Beethoven were alive, and I should go to him with my Seventh Symphony and say, 'Here, Mr. Van Beethoven, this is not so bad, this Seventh, as certain gentlemen would make out,'. . . I think he would take me by the hand and say, 'My dear Bruckner, never mind, I had no better luck; and the same men who hold me up against you even now do not understand my last quartets, although they act as if they understood them.' Then I'd say to him, 'Excuse me, Mr. Van Beethoven, that I have gone beyond you in freedom of form, but I think a true artist should make his own forms for his own works, and stick by them.'" He once said of Hanslick: "I guess Hanslick understands as little about Brahms as about Wagner, me, and others. And the Doctor

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Hanslick knows as much about counterpoint as a chimney-sweep about astronomy."

Hanslick was to Bruckner as a pursuing demon. (We are giving Hruby's statement, and Hanslick surely showed a strange perseverance and an unaccountable ferocity in criticism that was abuse.) Hruby likens this critic to the *Phylloxera vastatrix* in the vineyard. He really believes that Hanslick sat up at night to plot Bruckner's destruction. He affirms that Hanslick tried to undermine him in the Conservatory and the Imperial Chapel, that he tried to influence conductors against the performance of his works. And he goes so far as to say that Hans Richter, thus influenced, has never performed a symphony by Bruckner in England. As a mattter of fact, Richter produced Bruckner's Seventh in London, May 23, 1887.

He was never mean or hostile toward Brahms, as some would have had him. He once said that Brahms was not an enemy of Wagner, as the Brahmsites insisted; that down in his heart he had a warm admiration for Wagner, as was shown by the praise he had bestowed on "Die Meistersinger."

Just before his death Bruckner's thoughts were on his Ninth Symphony: "I undertook a stiff task," he said. "I should not have done it at my age and in my weak condition. If I never finish it, then my 'Te Deum' may be used as a Finale. I have nearly finished three movements. This work belongs to my Lord God."

Although he had the religion of a child, he had read the famous book of David Strauss, and he could talk about it reasonably. Some one asked him about the future life and prayer. "I'll tell you," he replied, "If the story is true, so much the better for me. If it is not true, praying cannot hurt me."

***

Performances of Bruckner's symphonies at these concerts in Boston:
1887, February 5, No. 7, in E major.
1899, February 11, No. 4, in E-flat major, "Romantic."
1901, March 9, No. 3, in D minor.
1901, December 28, No. 5, in B-flat major.

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1904, April 2, No. 9, in D minor (unfinished).
1906, December 1, No. 7, E major.
1907, November 2, No. 9, D minor (unfinished).
1909, March 13, April 24, No. 8 in C minor.

The "Te Deum" was performed in Boston by the Cecilia Society, December 12, 1905.

The Adagio from the String Quintet was played at a Kneisel Quartet concert, November 23, 1886.

***

List of Bruckner's Works.

Bruckner's first symphony was in F minor. He wrote it in 1862, when he was a pupil of Kitzler, who tells us that it was mere student work, uninspired, and that he did not praise Bruckner for it at the time. The manuscript was either lost or destroyed.

The following dates of first performances are given, subject to correction. There is as yet no biography of Bruckner that is authoritative in matters of detail, and in the books and pamphlets about Bruckner that are already published there are some contradictory statements.

Symphony in C minor, No. 1. Composed in 1865–66 at Linz. First performed in Linz, May 9, 1868. The orchestra made a sad mess of its task. First performance in Vienna at a Philharmonic concert, December 13, 1891. Bruckner completed the Scherzo, May 25, 1865, while he was sojourning in Munich to see the first performance of "Tristan und Isolde." In 1890–91 he revised thoroughly the symphony and dedicated it to the University of Vienna in gratitude for the bestowal of the degree upon him: "*Universitati Vindobonensi primam suam symphoniam d. d. venerabundus Antonius Bruckner, doctor honorarius.*"

At Vienna from February to September, 1869, he worked on a symphony in D minor. This was never performed or published, and the composer expressly annulled it.

Symphony in C minor, No. 2. Composed in 1871–72 and dedicated to Franz Liszt. First performed under the direction of the composer



in Vienna, October 26, 1873. Herbeck conducted it in Vienna in 1876, and it was performed at a Philharmonic concert in that city in 1894. Herbeck said to Bruckner after the rehearsal: "I have not yet paid you any compliment, but I tell you that, if Brahms were able to write such a symphony, the hall would be demolished by the applause."

Symphony in D minor, No. 3. Bruckner composed it in 1873, asked for Wagner's judgment on it, and dedicated it to "Master Richard Wagner in deepest reverence." The first performance was at Vienna under Bruckner's direction, December 16, 1877. There were performances of it in Vienna in 1891 and 1892, as there have been since 1892. Bruckner revised this symphony twice, in 1876–77 (this score was published in quarto) and in 1888–89 (new score in octavo).

Symphony in E-flat major, No. 4. The "Romantic," composed in 1874, revised in 1878, and the Finale rewritten in 1879–80. It is dedicated to the Prince Constantin Fürsten zu Hohenlohe-Schillingsfürst, the Lord Marshal to the Emperor of Austria and the husband of the daughter of Liszt's friend, the Princess Caroline Wittgenstein. "The first performance was in Vienna, February 20, 1881." Yet Franz Brunner says the first performance in Vienna was at a Philharmonic concert led by Richter in 1886. There have been many performances of this symphony.

Symphony in B-flat major, No. 5. Composed in 1875–78, it was dedicated to Karl von Stremayr, who as Minister of Public Instruction had been influential in the appointment of Bruckner as a lecturer to the University of Vienna. The score was published after Bruckner's death and the dedication was then omitted. The first performance was led by Franz Schalk at Graz, April 8, 1894. The symphony was performed at Budapest, December 18, 1895.

Symphony in A major, No. 6. Composed in 1879–81, it bears no dedication. It is said that Bruckner intended to dedicate it to R. von Oelzelt, his landlord. The Adagio and Scherzo were first performed in Vienna, February 11, 1893, under the leadership of Wilhelm Jahn. The whole symphony was performed in Vienna in 1899 under the leadership of Gustav Mahler.

Symphony in E major, No. 7. Composed in 1881–83 and dedicated to Ludwig II., King of Bavaria, it was published in 1885.

Symphony in C minor, No. 8. Composed in 1885–90 and dedicated to the Emperor of Austria. First performance in Vienna, December 18, 1892.

Symphony in D minor, No. 9. The first movement was composed in 1891–93, the Scherzo in 1893–94, and the Adagio was completed November 30, 1894, but according to some on October 31 of that year. There are only sketches for the finale, and Bruckner, feeling his strength waning, suggested that his "Te Deum" might be used as the finale in

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performances of the symphony. There is a tradition that Bruckner purposed to dedicate the work "to the dear Lord." The first performance was by the Vienna Academic Wagner Society and the Vienna Concert Society at Vienna, February 11, 1903. Ferdinand Löwe conducted, and the "Te Deum" was added as the finale.

***

Bruckner also composed:—

"Tantum ergo." Four settings for four mixed voices and one for five-voiced mixed chorus with organ accompaniment were written in 1846.

A Requiem Mass was composed in 1849, performed at St. Florian, and never published.

"Ave Maria," for four voices and organ accompaniment, was composed in 1856. In 1861 he turned the work into a seven-voiced a *cappella* chorus, and it was performed at Linz as an offertory, May 12 of that year.

Mass in D minor. Composed in 1864 and performed that year in the Linz cathedral, afterward in concert. It was revised in 1876.

Mass in E minor. Eight-voiced chorus with brass instruments, 1868, performed at Linz, September 30, 1869.

Mass in F minor, performed at Vienna in 1872.

"Te Deum," for solo voices, chorus, orchestra, and organ *ad lib.*, first performed at Vienna with accompaniment of two pianofortes in 1885. Performed in 1886 at Vienna for the first time with orchestra.

"150th Psalm," for solo voices, chorus, and orchestra, composed expressly for concert use and for a festival of the German Music Societies. First performed at Vienna in 1892 and led by Mr. Wilhelm Gericke.

"Pange lingua" and "Tantum ergo" (1868), now known as "Tantum ergo"; antiphon, "Tota pulchra es," for mixed chorus and organ, "Ave Maria," for soprano, two altos, two tenors, and two basses; graduale (1879); four graduales, for four voices,—"Christus factus est," "Locus iste," "Os justi meditabitur" (1879), and "Virga Jesse floruit" (1885); "Ave Maria," for alto with organ accompaniment (1882).

"Helgoland," for male chorus and orchestra, first performed at Vienna, October 8, 1893.

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"Germanenzug," for male chorus and orchestra. This took the prize at the Upper Austria Sangerbundesfest in 1865.

"Das höhe Lied," for two tenors, a solo baritone, four and afterward eight-voiced male chorus (with *bouche fermée*), and orchestra, composed in December, 1876. The work was revised, and the "Brummchor," on account of its difficulty, was replaced by strings. The original score is lost.

"Um Mitternacht," male chorus with humming accompaniment; "Träumen und Wachen," male chorus with tenor solo, performed in Vienna, January 15, 1891; "O könnt' ich dich beglücken!" tenor and baritone solos with male chorus; "Der Abendhimmel," tenor solo, male chorus, and pianoforte accompaniment.

String Quintet in F major, performed by the Hellmesberger Quartet, January 8, 1885.

"Erinnerung," for pianoforte, published after the composer's death.

The singer Rosa Papier once asked Bruckner why he did not write songs like those of "Doktor Brahms." "He answered, 'I könnt's schon, wenn i wollt', aber i will nit'" (I could do it if I wanted to, but I won't). The few songs of Bruckner that are known and published are almost puerile,—"Amaranths Waldeslieder" and "Im April."

***

Felix Weingartner says of Bruckner in "The Post-Beethoven Symphonists" (translated into English by Arthur Bles from the second German edition): "What first strikes me about this musician is the wonderful abundance of new ideas, the individuality of his themes, and the astonishing long-windedness of his melodies.

"His was a musical talent, veritably rich. For that reason, one would be almost tempted to compare him to his great compatriot, Schubert, if only he had created works perfect enough to be considered really masterly. But it was not so.

"With him, unfortunately, the skill of developing his ideas, of placing one in contact with the other, of establishing them organically, so as to form a complete musical work, did not come up, in value, to his faculty of invention itself.

"I cannot bring myself to say, with his pupils and admirers, that he was a great contrapuntist. However, perhaps he was as a professor.

"In his compositions the technique is often clumsy, and the polyphonic web obscure and faulty. His marvellous themes seem rather like separately threaded pearls, than like pearls all united on a single cord. This explains why Bruckner is left often forceless in the finales

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of his symphonies, instead of reaching there the highest elevation; his last movements are always weaker than the first, which is not favorable to the success of his works. That explains also why his compositions are mostly cut short and fragmentary, having in consequence an amateurish appearance.*

"One is tempted to wish that the construction of his work had been less spontaneous, but developed more logically, with more unity, with a determined end in sight. On account of his lack of skill, the grandest thoughts were carried away by the wind, into the waste, for they only make their appearance to remain unrealized.

"We feel this sentiment the more, in that many of Bruckner's themes bear the stamp of the Wagner *Leit-motiven;* so that the truly psychological realization of the Wagner themes stands before us on hearing a Bruckner symphony, often inciting us to comparisons.

"Bruckner also inclined slightly to mannerism; the ending of an oft-repeated passage in the bass, like that of the first phrase of the Ninth symphony; certain passages with slow movements [*sic*] which sound strangely empty (his admirers say 'Weldentruckt'† [*sic*]); two similar

* Weingartner wrote: "Daraus erklärt sich auch das jäh Abbrechende, Bruchstückweise, Fragmentarische seiner Compositionsweise, das einen reinen Genuss nicht aufkommen lässt." The translation of Mr. Bles is misleading. Bruckner's compositions are not "cut short." Weingartner refers to his *manner of* composition, not to the compositions themselves; he refers to Bruckner's manner of abruptly dismissing a subject, so that a movement often seems to be a collection of unrelated fragments. Furthermore, Mr. Bles is here unwarrantably free in his translation.—P. H.

† This paragraph is not in the first edition of Weingartner's "Die Symphonie nach Beethoven" (Berlin, 1898), and this is the only edition that I have been able to see. The German word is probably "Weltentrückt," and Mr. Bles' singular translation might thus be changed: "certain peculiarly empty sounding passages (called by his admirers passages that rise far above the world) in his slow movements." A German translating Paul's phrase, "caught up to the third heaven," might use the verb "entrücken." Mr. Bles' translation is not free from misprints, and Bruckner appears constantly in it as "Brückner." The translation of this whole paragraph is slipshod, and I have been obliged to change the punctuation in the endeavor to make the meaning clearer.—P. H.

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thematic figures moving simultaneously in contrary motion, as if reflecting each other; and finally the truly intolerable rests and organ points, which generally give the impression that he has lost the thread of his discourse, are to be found in all his works with which I am acquainted.

"Though we cannot abstain from making these reflections and reproaches in regard to the compositions of Bruckner, that does not prevent us from deeply respecting and loving him, above all on account of his grandiose idealism, absolutely incomprehensible* in our days

"Imagine to yourselves this professor,† this organist"—but let us here quote Miss Dutton's translation: "Think of this schoolmaster and organist, risen from the poorest surroundings and totally lacking in education, but steadfastly composing symphonies of dimensions hitherto unheard of, crowded with difficulties and solecisms of all kinds, which were the horror of conductors, performers, listeners and critics, because they interfered sadly with their comfort. Think of him thus going unswervingly along his way toward the goal he had set himself, in the most absolute certainty of not being noticed and of attaining nothing but failure—and then compare him with our fashionable composers, borne on by daily success and advertisement, who puzzle out their trifles with the utmost *raffinerie;* and then bow in homage to this man, great and pathetic in his naïveté and his honesty. I confess that scarcely anything in the new symphonic music can weave itself about me with such wonderful magic as can a single theme or a few measures of Bruckner. I am thinking, for example, of the beginning of the 'Romantic' Symphony.‡ . . . In the strife between the Brahms and Bruckner factions in Vienna I was once asked my opinion of the two men. I replied that I wished that nature had given us one master in whom the characteristics of both composers were united—the monstrous imagination of Bruckner with the eminent possibilities of Brahms. That would have given once more a great artist."

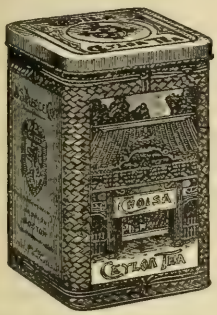
* Weingartner's word is "rätselhaften": riddle-like, enigmatic; also problematical, unintelligible, mysterious, obscure.—P. H.

† Weingartner wrote "Schullehrer," which means simply school-teacher, and he chose the word to show the humble beginning of Bruckner, village school-teacher and organist. "Professor" is here wholly misleading. Miss Maude B. Dutton's translation of this paragraph (Boston, 1904) is more faithful.—P. H.

‡ In the first edition Weingartner here added: "His greatest and comparatively best rounded work is the Seventh symphony in E major with the noble, rightly celebrated Adagio in C-sharp minor, a composition of overpowering might and beauty." The sentence apparently was cut out of the second edition, and this sentence referring to the "Romantic" Symphony was substituted: "To be sure this magic diminishes in the course of the work, and vanishes more and more as one studies the piece, for great and beautiful sentiments continue to satisfy us, only when they are presented in artistically perfect form."—P. H.

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MUSIC IN THE THEATRE.

(From the London *Times*, January 8, 1910.)

English theatrical managers like to have an orchestra to play between the acts and sometimes during them; and it is to be presumed that even people so lavish of money as they would not incur the heavy expense unless their audiences demanded it of them. Yet the behavior of the general audience does not seem to warrant the assumption. The first note from the orchestra between the acts of a play is merely a signal for the talk to become louder; partly because, as every one knows music is a great incentive to conversation, partly because those nearest the orchestra must make their voices heard above the music and those further off must make their voices heard above their neighbors'. So, while the stalls are talking loud to drown the music, the pit is talking loud to drown the stalls. No one is listening to the music, which is a nuisance at one end of the house and inaudible at the other.

As things are, little harm is done. Whether the conversation affects the choice of the music or the choice of the music encourages the conversation, it would be hard to say; but the truth is that, while the managers are ready to provide efficient orchestras, they are not prepared to take the trouble to see that the music is well chosen; and a large phonograph or a piano organ would provide the only thing necessary—a foundation of sound—at one-hundredth part of the expense now involved. The repertory of a phonograph would be larger, and that of a piano organ not very much smaller, than that of the ordinary theatre orchestra. And every playgoer will be aware not only that he hears the same things over and over again at all the theatres in

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London, but also that most of them are glaringly, or even ridiculously, inappropriate to the play in the intervals of which he hears them. There is seldom any trace of a consultation between author, manager, and musical director as to the choice of music for the intervals. A revival of a classic, it is true, will generally bring into the program something headed "Old English Airs," and consisting of a medley of tunes of all dates and characters; a Russian play, similarly, will have its "Russian Airs"; a performance of Ibsen, the "Peer Gynt" suite. But "Peer Gynt" will be played also between the acts of a farce from the French; just as "The Merry Widow" will strike up within a few seconds of the curtain's fall on a death-scene or the parting of heart-broken lovers. It is apparently worth a manager's while to maintain an expensive orchestra, and not worth his while to see that his production gets out of it the support, the comment, and the color which music might well provide. Is it that he is too busy, or too careless, or that he does not sufficiently realize that his play, if it be worth producing, is a work of art with an effect and an atmosphere of its own, which might be maintained and intensified by music, either composed or carefully chosen to fit the case?

As things are, we have said, little harm is done by the battle between music and talk. There are, however, exceptions. No one to whom music means anything can have seen "The Blue Bird" without lamenting that Mr. Norman O'Neill's charming overture and entr'actes should have to fight for a hearing against the talking of a whole audience. The audience is not entirely to blame. Theatre music is not meant, as a rule, to be listened to; and audiences have grown into a habit which, if they knew it, detracts enormously from their enjoyment in the rare cases where music has been worthily used. For the talking between the acts of "The Blue Bird" rouses a suspicion that the audience is not really listening to the music played while the curtain is up, and is missing things as beautiful to the ear as the appearance of Time's ship is to the eye or the lilies in the tombstones to the mind, and, still worse, is missing an essential part of the production. There is no question but that Mr. O'Neill knew "The Blue Bird" pretty thoroughly before he set to work on his score,



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that he had caught the atmosphere of the play, and absorbed its artistic impression. How much the production has gained by the beauty of his appeal to the ear could only be learned from seeing a performance from which was omitted all the music that can possibly be described as incidental. For his object has evidently been not merely to provide a musical accompaniment to the play, but to make something which should have its structure, just as much as the play has its structure, the two agreeing with each other, supporting and elucidating each other throughout. That is the obvious way of writing theatre music; and, as usual with the obvious way, is the right way. Among other plays in which the music follows the spirit of the drama might be instanced "Pinkie and the Fairies," where Mr. Frederic Norton has gone some distance along the same path, and "Peter Pan," where Mr. John Crook has at least caught the right spirit in his treatment of a real Red Indian melody, and his particular version of Fate knocking at a man's door—the crocodile's music. The case of "Beethoven" at His Majesty's is different. The occasion called for extracts and illustrations rather than for a musical whole. But the adapter of "Beethoven" is a musician as well as a playwright, and the extracts, though sometimes an offence to strict musical scholarship, were appropriate and well played. Perhaps, the title of "Beethoven" necessarily implied music. At any rate, the audience listened to the overture and the entr'actes. Perhaps, if "The Blue Bird" were advertised as a "musical play," the audiences at the Haymarket would surrender themselves more readily to the influence that is waiting to prolong and intensify the mood instead of snapping it short with violent contrast or blundering ineptitude.

But it needs a change in our whole attitude towards theatre music, whether played when the curtain is down or when it is up, to give managers and public a proper return for their money. In certain cases, farces and modern comedies, for instance, plays are not, perhaps, susceptible to musical treatment (though surely the songs with which Fielding, for instance, sprinkled his farces must have intensified the farcical effect); in such cases all that is needed is proper care in the selection of entr'actes. But the scope of music in the drama

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might be greatly enlarged, and every play into which music enters at all should be looked upon as a play which depends for part of its effect upon that music, the present patches of "soft music" of the melodrama and the sentimental comedy being replaced by something with a structure of its own and worthy to fill an important office in the all-embracing art of drama. The music, though doubtless more of an ornament and less an essential feature of the production than it need have been, was a prominent attraction in the choicest performances of the Elizabethan age—those given in the "private" playhouses; subsequent ages have reduced it to its present position, of little more fitness or importance than the inevitable song in a Restoration or Georgian comedy. Before we can reform our theatre music, we need to realize first that music is a legitimate and may be a necessary part of the art of drama, and next that every play worth its salt has a character which music can help us to feel and to understand. Not only music, but the drama suffers from the present divorce or heedlessly patched-up union.

It is a pity that the professed musical plays of our own time offer so little encouragement. Opera lies outside the present discussion; and beyond opera we have only musical comedy and pantomime. Of musical comedy nothing can be hoped. The frequent practice is for the author of the "lyrics" to be asked to fit words to a tune already written,—a practice that might be less injurious, were that tune part of an ordered work of musical art, and were not the whole entertainment put together from this and from that, with the object of making it as loose and as go-as-you-please as possible. For pantomime there

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should be a better chance; it can hardly help being influenced for good by the far more artistic children's plays which are coming into favor. At present pantomimes, both words and music, are put together on the same principle as musical comedies. There is no aim at structure. The plot may be completely forgotten if the introduction of a good "turn" demands it; the music is held to have done its duty if it makes room for the popular tunes of the moment, the newest jingle from America, or a leading comedian's latest purchase from a song agency. And great fun these things sometimes are. But in the end they only serve to whet the appetite for the kind of pantomime that we might have,—a pantomime just as amusing, as splendid, as gay, as those now in vogue, but made, not thrown together; with words, action, and music all growing out of a single theme and aiming at a single effect, composed, in fact, with as much responsibility, as much care, and as much considered interplay of all its component parts as an opera.

There is another point of view from which the advancement of the place of music in the drama is perhaps worth consideration. A good deal is heard to-day of the lack of opportunity for English composers. Here is a field in which there is ample room for good work. The "producer" of a play does not use over and over again, appropriate or inappropriate, worn or brand-new, the same scenery; nor does he delegate the choice of it without consultation to a subordinate. When music receives as much consideration in the theatre as the scenery, there will be a brisk demand for new music specially composed for new productions. Such music may not live forever; but it would at least live for the run of the play, and would so stand a chance of more performances than are enjoyed by the ordinary concert-room suite or overture. And the time would come when audiences would pay the same attention to the music as they do to the scenery. The time, perhaps, would even come when they would learn to grumble at its very beauties, as they do at those of scenery, forgetting that the drama embraces all the arts and (the proportions duly observed) can only gain by their exercise.

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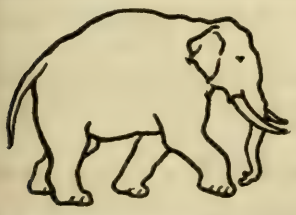
GEORGE WHITFIELD CHADWICK

(Born at Lowell, Mass., on November 13, 1854; now living in Boston.)

This Sinfonietta was composed in 1904. It was performed for the first time at a concert of Mr. Chadwick's compositions in Jordan Hall, Boston, November 21, 1904. Mr. Chadwick conducted, and Mr. Herbert Witherspoon was the singer. The program included the Sinfonietta; the ballad "Lochinvar," for baritone and orchestra; Suite in F major, "Symphonic Sketches"; songs, "A Ballad of Trees," "In my Beloved's Eyes," and "Thou art to me," with pianoforte accompaniment; and the Symphony in F major, which won the prize offered in 1894 by the National Conservatory of Music in New York, and was produced at a concert of the Boston Symphony Orchestra in Boston, October 20, 1894.

The Sinfonietta was played at an orchestral concert of the New England Conservatory of Music soon after the first performance. The Sinfonietta has been played in St. Louis by the St. Louis orchestra, led by Mr. Zach, and at a concert of the Symphony Orchestra, led by Mr. Walter Damrosch, in the New Theatre, New York, January 2, 1910. I believe there has been a performance on the European Continent.

It is a curious fact that the word "Sinfonietta" is not found in Grove's "Dictionary of Music and Musicians" (revised edition) in its proper place in the fourth volume (London 1908); nor is the word found in Stainer and Barrett's "Dictionary of Musical Terms" nor even in Riemann's "Musik-Lexikon" (7th ed., Leipsic, 1909). The word means simply a little symphony. There is the well-known Sinfonietta by Raff for wind instruments, composed in 1873. Schumann named his Overture, Scherzo, and Finale for orchestra a "Symphonette." Ferdinand Thierot composed a Sinfonietta in E major,



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Op. 55, which was played at a concert of the Boston Symphony Orchestra in Boston, February 18, 1893. Max Reger's Sinfonietta should not be overlooked. Some of the modern dictionaries of musical terms, as the one by Tom S. Wotton, define the word.

Mr. Chadwick's Sinfonietta, published in 1906, is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones (*ad lib.*), kettledrums, snare-drum, bass drum, triangle, cymbals, harp, and the usual strings.

First movement. Risolutamente, D major, 3-4. After three introductory measures the sturdy first theme is given to the violins and repeated by wood-wind instruments. There is a short development of this theme, after which the second motive of an expressive and quasi-Oriental character is given to flute and bassoon with clarinets in imitation and with a characteristic interlude of two measures, which is used effectively afterward. A third theme follows, which is sung con moto at first by the strings. This material is worked, and after a climax, and a section più tranquillo with closing chords for the brass, the second theme returns (wood-wind instruments); the third theme follows (strings), and in the brilliant ending there is use of the first two motives.

Second movement. Canzonetta, Allegretto, A minor, A major, 2-4. The movement is in aria form. The chief theme is given *piano* to the strings with close for wood-wind and horns. The extension of this air with final arpeggio passages for viola solo leads to the middle section A major (with use of piccolo, bass drum, snare-drum, cymbals, and triangle), in which a suggestion of the air grows into a march, which is finally played fortissimo by full orchestra. There is a return to the opening mood of the movement, and, at the end of passages for viola solo, two horns off the stage (*in lontananza*) bring back the thought of the march theme against a sustained note for the viola.

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Third movement. Scherzino, vivacissimo e leggiero, F major, 9-8 (3-4). The novement is in minuet-trio form. The scherzo is conspicuous for lightness and dexterous employment of rhythmic effects. The motive of the Trio, un poco meno mosso, B-flat major, 3-4, is given to wood-wind instruments with conclusion for strings (also horn and bassoon). There is a crescendo for full orchestra. After the climax the motive returns. The scherzo section is repeated, and there is a coda with a brilliant flourish (animato assai) of a few measures.

Finale: Assai animato, D major, 2-4. The movement begins with a section in the nature of a long crescendo and preparatory to the introduction of the first theme fortissimo. The spirited movement is built in rondo fashion, and use is made of some material taken from the introductory section. There are relieving episodes, as the broadly constructed Doppio più lento.

PERFORMANCES OF MR. CHADWICK'S WORKS IN BOSTON.

This list does not pretend to be complete.

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"Thalia," Overture to an Imaginary Comedy, Op. 10 (MS.). January 13, 1883 (first time).

Scherzo in F major (MS.). March 8, 1884 (first time).

Symphony in B-flat, No. 2, Op. 21. December 11, 1886 (first time as a whole), February 7, 1891.

"Melpomene," Dramatic Overture. December 24, 1887 (first time), March 2, 1889, March 14, 1896, October 22, 1898, April 19, 1902.

A Pastoral Prelude. January 30, 1892 (first time).

Symphony No. 3, in F major. October 20, 1894 (first time).

"Adonais," Elegiac Overture (MS.). February 3, 1900 (first time).

"Euterpe," Concert Overture. April 23, 1904 (first time).

"Cleopatra," Symphonic Poem. December 15, 1906 (first time in Boston).

"Symphonic Sketches," Suite for orchestra. February 8, 1898 (first time at these concerts).

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Overture to "Rip Van Winkle." December 11, 1879 (first time in Boston*), January 29, 1880.

Symphony in C (MS.). February 23, 1882 (first time).

PHILHARMONIC SOCIETY.

"Beautiful Munich," Symphonique Waltz (MS.). January 7, 1881 (first time).

Andante for String Orchestra. April 13, 1882 (first time).

Overture to "Rip Van Winkle." January 31, 1883.

Song and Overture to "The Miller's Daughter" (after Tennyson). January 14, 1892 (Thomas E Clifford, baritone).†

EUTERPE.

Quartet No. 2, in C major. January 5, 1881 (Messrs. C. N. Allen, G. Dannreuther, H. Heindl, W. Fries).‡

Quartet No. 3, in D major. March 9, 1887 (first time) (Messrs. C. N. Allen, T. Human, C. Meisel, W. Fries).

KNEISEL QUARTET.

Andante and Allegro from Quartet in C major. January 28, 1886.

Piano Quintet in E-flat.§ February 24, 1890 (A. Whiting, pianist), December 2, 1901 (Ernest Hutcheson, pianist).

Quartet No. 4, E minor (MS.). December 21, 1896 (first time).

* This overture was first performed at an examination concert of the Leipsic Conservatory of Music, June 20, 1879.

† The overture, "The Miller's Daughter," was performed for the first time at an "American Concert" of the Loring Club, San Francisco, Cal., May 18, 1887.

‡ A string quartet by Mr. Chadwick was performed at an examination concert of the Leipsic Conservatory of Music, May 30, 1879.

§ This Piano Quintet was performed for the first time at a concert given by Mr. Chadwick, January 23, 1888, when it was performed by the composer and the Kneisel Quartet. The songs, "In Bygone Days," "The Lily," and "Allah," were then sung for the first time (William J. Winch, tenor).

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Quartet in D minor, No. 5 (MS.). February 12, 1901 (first time).

ARBOS QUARTET.

Quartet in E minor, No. 4. March 11, 1904.

HESS-SCHROEDER QUARTET.

Quartet in D minor, No. 5. January 27, 1910.

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Overture, "Rip Van Winkle." May 6, 1880.
Overture, "Thalia." May 3, 1883.
"Phœnix Expirans."* February 5, 1893 (Mme. Nordica, Mrs. Poole, Mr. Campanini, Mr. Fischer, solo singers).
Overture, "Melpomene." February 19, 1905.

CECILIA SOCIETY.

Song, "Sweet Wind that blows." February 4, 1886 (Mr. Ricketson).
Song, "Before the Dawn." February 4, 1886 (Mr. Ricketson).
Cantata, "The Pilgrims," for chorus and orchestra. April 2, 1891 (first time).
Song, "Bedouin Love Song." January 22, 1891 (Mr. Eliot Hubbard).
"Lullaby," for female voices. February 13, 1896.
Song, "The Danza." February 13, 1896 (Mrs. Follett).
Cantata, "Phœnix Expirans." December 3, 1900 (Miss Cumming, Miss Hussey, Mr. Devoll, Mr. Studley, chorus, organ, and orchestra).

BOYLSTON CLUB.

"May Song," for female voices. May 9, 1883.

APOLLO CLUB.

"The Viking's Last Voyage," for baritone (Mr. C. E. Hay), chorus, and orchestra. April 22, 1881 (first time).
Introduction and Allegro from Symphony No. 2, in B-flat major. April 29, 1885 (first time).
"Song of the Viking." February 10, 1886.

*"Phœnix Expirans" was produced at the Springfield (Mass.) Music Festival, May 5, 1892 (Mrs. Lawson, Mrs. Wyman, Messrs. Mockridge and Max Heinrich, solo singers).

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"Jabberwocky." February 16, 1887 (first time).
"The Boy and the Owl." April 29, 1891.
"St. Botolph," for male chorus and baritone solo.
There have been repetitions of some of the part songs, and several songs have been sung by assisting singers at these concerts.

CHORAL ART SOCIETY.

"Stabat Mater Speciosa," for female voices. March 13, 1903.

MISCELLANEOUS.

"Judith," a lyric drama produced at the Worcester Festival of 1901 (September 26) (Miss Stein, Messrs. Towne, Bispham, Dufft; Mr. Chadwick, conductor of the festival), was performed for the first time in Boston, January 26, 1902, in Symphony Hall (Miss Stein, Messrs. Shirley, Janpowlski, Witherspoon; Mr. Chadwick, conductor).

"Lovely Rosabelle," ballad for mixed chorus and orchestra. Boston Orchestral Club, December 10, 1889 (first time).

Ode for the Opening of the World's Fair, Chicago, 1892 (October 22), for chorus, orchestra, and military band. This ode has been performed here in church with organ accompaniment.

"Tabasco," burlesque opera in two acts, libretto by R. A. Barnet, was first performed at the Tremont Theatre, Boston, January 29, 1894, by the First Corps Cadets (Messrs. Stutson, White, Tucker, Davis, Cheney, Barnet, Breck, Benton). Mr. Chadwick and Mr. Catlin conducted. It was produced at the Boston Museum, April 9, 1894 (Hot-Hed-Ham, Walter Allen; Marco, Joseph F. Sheehan; Lola, Elvia Crox; François, T. Q. Seabrooke; Ben-Hid-Den, Otis Harlan; Fatima, Catharine Linyard; Has-Been-A, Rosa Cooke). Paul Steindorff conducted.

Choruses for female voices, "At the Bride's Gate," "Dorcas to Heliodora," Thursday Morning Club, April 28, 1904 (first time).

Sinfonietta, in four movements, and "Hobgoblin," a Scherzo Capriccioso in the Suite in A major, "Symphonic Sketches," were played for the first time at Mr. Chadwick's concert in Jordan Hall, November 21, 1904.

"Jubilee," "A Scherzo," and "A Vagrom Ballad" from the Suite in A major, "Symphonic Sketches," were played for the first time in Boston at a Chickering Production Concert, March 23, 1904.

"Noël," a Christmas Pastoral, was performed by the Boston Singing Club, December 1, 1909.

"Lochinvar," ballad for baritone and orchestra, was sung by Mr. Stephen Townsend at his concert with orchestra in Jordan Hall, January 14, 1909.

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Fifth Concert of the Season

AT CHICKERING HALL

Tuesday Evening, February 22, at 8.15

PROGRAMME

César Franck	Quartet in D major
Claude Debussy	Two movements from Quartet in G minor (by request)
Saint-Saëns	Quartet in B-flat major, for Pianoforte, Violin, Viola and Violoncello, Op. 41

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Sixth Concert of the Season

AT FENWAY COURT

Friday Afternoon, February 25, at 4 o'clock

PROGRAMME

Brahms	Quintet (No. 2), Op. 111
Tschaikowsky	Quartet in F, Op. 22

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Bassoons, Messrs. P. SADONY and J. HELLEBERG
Piano, Mr. A. DE VOTO

PROGRAMME

THIRD CONCERT. Thursday Evening, March 10, at 8.15

H. Woollett . . Quintet for Flute, Oboe, Clarinet, Horn, and Bassoon.

Siefert . . . . Sonate for Flute and Piano. (First time)

O. Fried . . . Adagio and Scherzo for 3 Flutes, 2 Oboes, English Horn, 3 Horns, 2 Bassoons, Contra Bassoon, 2 Harps, and Tympani. (First time)

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Mr. J. Keller, ('Cello)
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Thursday Evening, March 3, 1910

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The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen), ordered; Aeschines (Naples); Apollo Belvedere (Rome).

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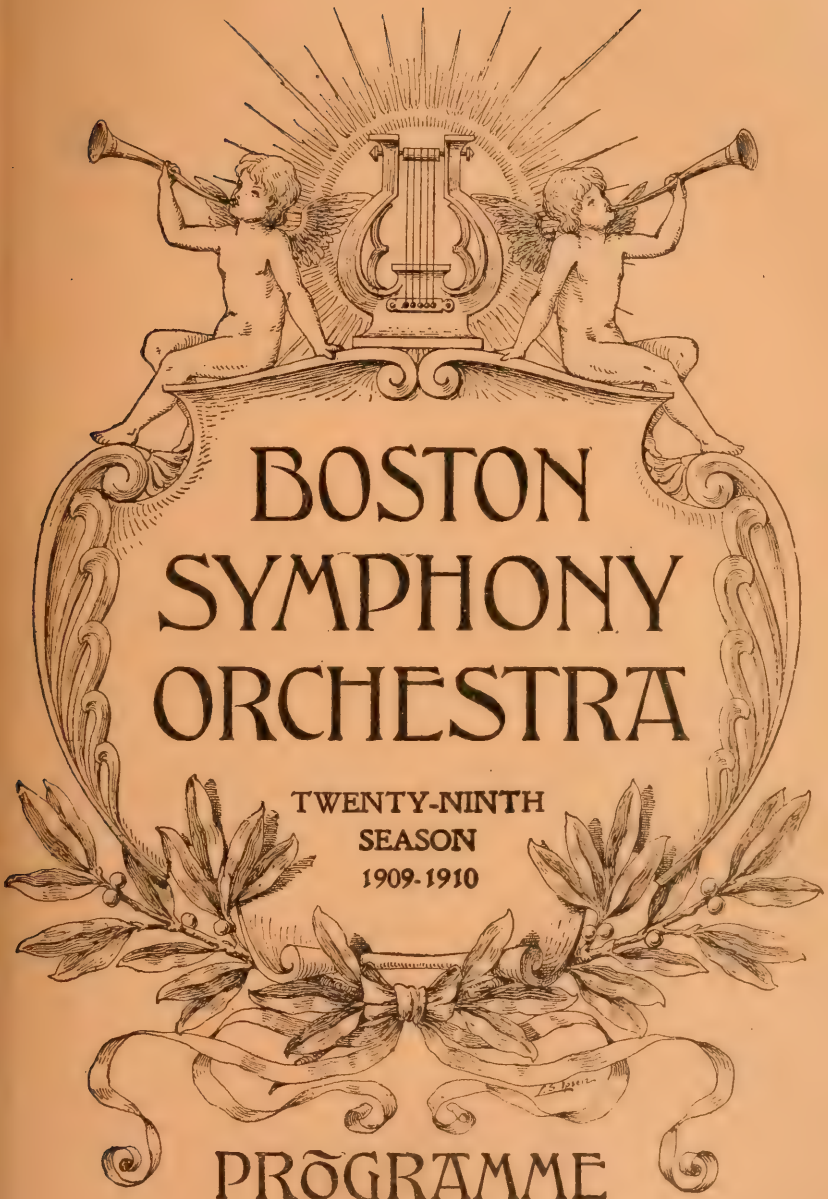
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Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the

Sixteenth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, FEBRUARY 18

AT 2.30 O'CLOCK

SATURDAY EVENING, FEBRUARY 19

AT 8.00 O'CLOCK

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Tischer-Zeitz, H.
Goldstein, S.
Kuntz, A.
Kurth, R.
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Werner, H.

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Gietzen, A.
Heindl, H.
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BASSES.

Keller, K.
Gerhardt, G.
Agnesy, K.
Kunze, M.
Seydel, T.
Huber, E.
Ludwig, O.
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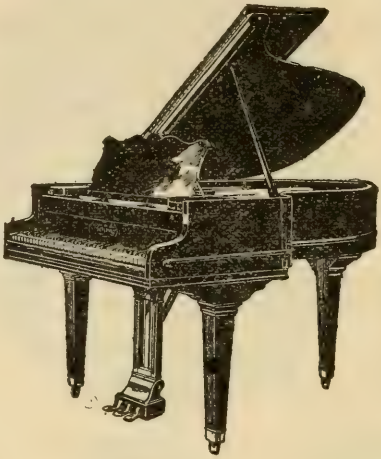
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SATURDAY EVENING, FEBRUARY 19, at 8 o'clock

PROGRAMME

Haydn . . . Symphony in G major, "Oxford" (Peters, No. 9; Rieter-Biedermann, No. 2)

I. Adagio; Allegro spiritoso.
II. Adagio.
III. Menuetto: Allegretto; Trio.
IV. Presto.

Mozart . . Concerto in E flat major for Two Pianofortes (K. 365)

I. Allegro.
II. Andante.
III. Allegro.

Rachmaninoff . "The Island of the Dead," Symphonic Poem, for full orchestra, to the picture by A. Böcklin, Op. 29. (By request)

Berlioz . . Overture to the Opera "Benvenuto Cellini," Op. 23

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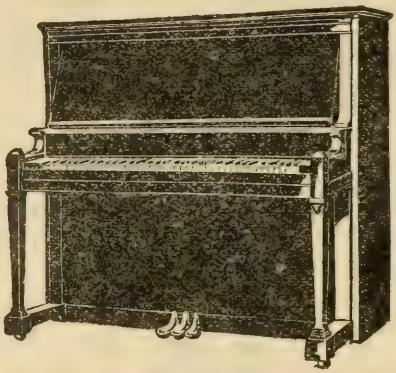
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SYMPHONY IN G MAJOR, "OXFORD" . . . . . JOSEF HAYDN

(Born at Rohrau, Lower Austria, March 31 (?), 1732; died at Vienna, May 31, 1809.)

This symphony is marked "Letter Q" in the catalogue of the London Philharmonic Society; No. 9 in the Peters edition; No. 2 in the edition of Rieter-Biedermann; No. 31 in Sieber's edition; No. 11 in La Duc's; No. 20 in the Library of the Paris Conservatory.

It is called the "Oxford" because it was performed at the second concert (July 7, 1791) of the three given while Haydn was at Oxford, England, to receive his degree of Mus. Doc. from the University.

The concert began at 7 P.M. The program was a long one. Handel's overture to "Samson"; aria, "So much Beauty," from Handel's "Esther," sung by Master Mutlow;* a violoncello concerto played by Mr. Sperati; aria, "Quel desir che amor un dì," by Storace, sung by Sgra. Storace; a chorus from Handel's "Alexander's Feast," made up the first part. The second opened with a symphony (MS.) by Haydn, "expressly intended for this concert." An aria from Handel's "Saul," sung by Sig. David; a violin concerto by Master Clement and played by the youthful composer; Mengozzi's aria, "Donna chi vuol vedere," sung by Mr. Kelly; Purcell's "From Silent Shades and the Elysium Graves," sung by Sgra. Storace; the hailstone chorus from Handel's "Israel in Egypt"; and a glee sung by Kelly, Webb, and Bellamy, made up the second part. There was an attempt to shorten this part, but the students, "gentlemen of the square cap," would not hear of it. The third part included an aria, "Whither, my Love," sung by Sgra. Storace; a concertante by Pleyel, played by Cramer, Dance, Patria, Sperati; an aria by Sarti, sung by Sig. David; Handel's "Let

* This Oxford singing-boy took the place of the famous and beautiful soprano, Anna Maria Crouch (1763–1805), who fell dangerously sick at Henley on her way to Oxford. Anna Selina Storace (1766–1817) was the daughter of an Italian double-bass player at London and the sister of Stephen Storace, the composer. She studied in London, and then at Venice with Sacchini. She sang in Italy from 1780 to 1782, went to Vienna in 1784, created there the part of Susanna in Mozart's "Marriage of Figaro" (1786), returned to London and left the stage in 1808. Giacomo David (born Davide), born at Presezzo in 1750, was a distinguished tenor in Italy as early as 1770. He sang for the last time in Genoa in 1811, and died at Bergamo in 1830. Michael Kelly, composer, singer, and manager, was born at Dublin in 1762. He studied there and at Naples. He sang in Italy and at Vienna, created the parts of Don Basilio and Don Curzio in Mozart's "Marriage of Figaro." He died at Margate in 1826. His "Reminiscences" (1826), a book of most entertaining gossip, is said to have been written by Theodore Hook. Clement afterward became a celebrated virtuoso, and was the first to play Beethoven's violin concerto. The Bellamy who took part in the glee was probably Richard Bellamy (1743–1813), one of the best basses of his day and a composer of church music, glees, and other works.

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the Bright Seraphim," from "Samson," sung by Sgra. Storace; and a chorus from the same oratorio.

In spite of the words "expressly intended for this concert," it is not probable that this symphony was composed for the occasion, but we do not know whether it had been played before in public. Leopold Schmidt, in his "Joseph Haydn" (Berlin, 1898), says that the symphony had been played, and that the trumpets and drums were added later by the composer, but he cites no authority for this statement. Some say it was probably written about 1788. We are told that Haydn intended to have the work, "one of his favorite compositions," performed at the first Oxford concert, July 6, but he arrived too late for rehearsal, and one that was already familiar was played. Cramer was the "leader," Dr. Hayes was the chief conductor. Haydn sat on the organ bench, and it is said indicated the *tempi*. At the rehearsal for the second concert Haydn conducted the "Oxford" symphony. The *Morning Chronicle* in its report said "a more wonderful composition never was heard. The applause given to Haydn who conducted this admirable effort of his genius, was enthusiastic; but the merit of the work, in the opinion of all the musicians present, exceeded all praise." Haydn was much pleased with the orchestra.

The symphony is scored for one flute, two oboes, two bassoons, two horns, two trumpets, kettledrums, strings.

The first movement opens with an introduction, Adagio, G major, 3-4. The introductory melodic thought is not developed. The main body of the movement, Allegro spiritoso, G major, 3-4, begins with the first theme, a quiet thesis in the strings, and a loud antithesis in full orchestra. (Some regard this theme as two themes in reality.) This theme is followed by subsidiary passage-work. The theme returns in first violins and flute, and is developed at greater length. It comes again, still in the tonic, in the violins against a counter-figure in the oboes, and there is a new version of the subsidiary. This leads into what some regard a second theme, and what others prefer to name a short conclusion theme. The free fantasia is long for Haydn; and it is at times elaborate in imitative counterpoint. The recapitulation

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is much more developed than the first part, and there is a rather long coda.

The second movement, Adagio, D major, 2-4, begins with a long melody for violins, which is afterward taken up by the flute. The second portion of the movement is in D minor. This theme is interrupted by a gentle episode for wind instruments; the theme is repeated, then the major theme returns, and a major version of the second theme appears near the end as a coda.

The third movement, Menuetto, Allegretto, G major, 3-4, is the regular symphonic minuet of Haydn's day. The trio is in the tonic.

The fourth movement, Presto, G major, 2-4, is a rondo on two dance themes, which are not strongly contrasted. There is elaborate working out in the middle section.

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The history of musical degrees at Oxford and Cambridge has been characterized as "consistently anomalous and obscure." The holders were not recognized as on the same level as the ordinary graduates; they were never asked to reside, and until after the middle of the nineteenth century there were no formal examinations instituted, but applicants had to submit some kind of an exercise. The Doctorate was at first of a vaguely honorary character. The first Oxford Mus. Doc. of whom there is exact knowledge was Robert Fairfax, or Fayrfax (1470?-1529 or 1530). He was given his degree in 1511, having received a similar degree at Cambridge in 1501 or 1502; but he probably was not the first. The holders were not expected to teach, even as a matter of form. "The 'exercise' seems at first," according to Mr. Ernest

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Walker, "to have been regarded not so much as a test of the candidates' qualifications as an element in the music that formed part of the ceremonies at the University 'Act' and on other public occasions. The 'Music Act,' however, existed to some extent independently of degree exercises."

The Oxford concerts were held in the Sheldonian Theatre, built by Sir Christopher Wren in 1664–69 after the model of the Marcellus Theatre at Rome. The chorus was strengthened by singers from London, Windsor, Lichfield, Worcester, and other places. The most famous solo singers were engaged, and the orchestra was made up of virtuosos and the best routine players from London. The works that were crowned were performed usually at the second concert.

The degree of Mus. Doc. *honoris causa* was not frequently given. In 1789: Friedrich Hartmann * Graf (1727–95), chapelmaster at Augsburg, received it. The fee demanded was one hundred guineas when the degree was not *honoris causa*. Hawkins said in his History of Music (1776), "This degree is not much sought after nowadays," and Handel, asked why he did not accept the diploma offered to him at Oxford in 1733, replied: "Vat de dyfil I trow my money away for dat de blockhead wish? I no vant." Chrysander, in his Life of Handel, referring to this story, published in "A, B, C, Dario Musico" (Bath, 1780), says that the fee need not have alarmed the composer, for the degree *honoris causa* was given without charge. Haydn entered in his note-book: "I had to pay one and a half guineas for the bell peals at Oxforth (*sic*) when I received the doctor's degree and half a guinea for the robe. The journey cost six guineas."

Haydn gave a full account of the festivities at Oxford in a letter to Marianne von Genzinger, and sent it to her by Joseph Diettenhofer, a pianist and composer, who was going back to Vienna. This letter unfortunately is lost. He was persuaded by his London friends, among them Dr. Burney, to take the degree, which was on the morning of July 8 in the crowded Sheldonian Theatre "voluntarily and liberally" conferred on him. At the concert given that evening Haydn

* Not Hermann, as Fétis has it. The family name is spelled "Graff" by certain biographers, but Gerber, a contemporary and fellow-countryman, gives only one *f*.

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was in his Doctor's clothes, black silk gown and cap. The *Public Advertiser* of July 12 said: "They [the spectators] were in excellent humor; and when Haydn appeared, and, grateful for the applause he received, seized hold of and displayed the gown he wore as a mark of the honor that had in the morning been conferred on him, the silent emphasis with which he thus expressed his feelings, met with an unanimous and loud clapping."

This entry is in the Oxford "Catalogue of All Graduates": "Haydn (Joseph, Composer to his Serene Highness the Prince of Eszterhazy [*sic*]) cr. D. Mus. July 8, 1791." No diploma was made out. An "Act of Convocation" was entered in the Register: "Die Veneris octavo die mensis Julii anno Dom. 1791 causa Convocationis erat ut . . . grata celebraretur publicorum Benefactorum Commemoratio . . . et ut alia negotia academica peragentur . . . Proponente . . . Domino Vice Cancellario placuit venerabili coetui ut celeberrimus et in re musica peritissimus vir Josephus Haydn ad Gradum Doctoris in Musica honoris causa admitteretur." Haydn afterward sent the University, as his exercise, a *canon cancrizans a tre* * on the words, "Thy voice, O Harmony, is divine." The music was afterwards used for the first of the Ten Commandments. He set all the Commandments in canon form during his stay in London.

***

Music was not held in honor by all Oxonians in the eighteenth century. "Reliquiae Hearnianae: The Remains of T. Hearne, M.A.," first published in 1857, bears curious testimony to this fact. The emi-

* A canon by retrogression for three voices; entitled *cancrizans* on account of the crab-like motion

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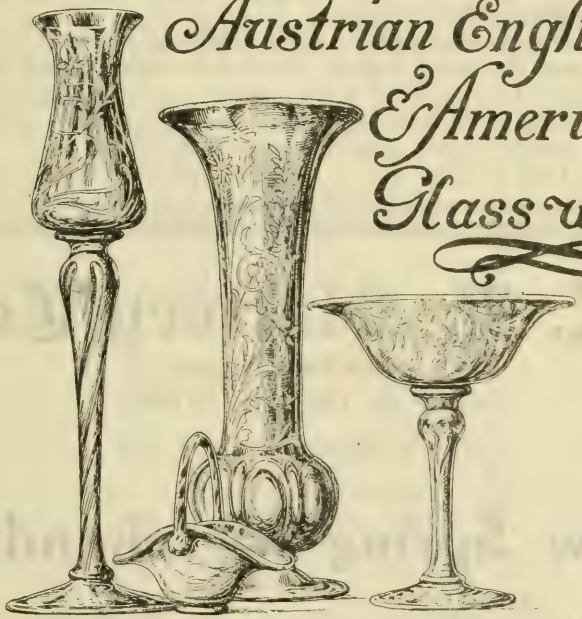
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nent antiquarian, Thomas Hearne (1678–1735), was educated at Edmund Hall, Oxford, and was assistant librarian of the Bodleian Library. In these Memoirs Hearne declares that Handel was invited by the Vice-Chancellor of the University to give concerts at Oxford. Hearne's language had often the bluntness and the coarseness of old antiquarian disputants.

"1733, July 5.—One Handel, a foreigner (who, they say, was born at Hanover), being desired to come to Oxford, to perform in musick this Act, in which he hath great skill, is come down, the Vice-Chancellor (Dr. Holmes) having requested him so to do, and as an encouragement, to allow him the benefit of the Theatre both before the Act begins and after it. Accordingly, he hath published papers for a performance to-day, at 5*s.* a ticket. This performance began a little after 5 o'clock in the evening. This is an innovation. The players might be as well permitted to come and act. The Vice-Chancellor is much blamed for it. In this, however, he is to be commended, for reviving our Acts, which ought to be annual, which might easily be brought about, provided the statutes were strictly follow'd, and all such innovations (which exhaust gentlemen's pockets and are incentives to lewdness) were hindered."

"July 6.—The players being denied coming to Oxford by the Vice-Chancellor, and that very rightly, tho' they might as well have been here as Handell (*sic*) and (his lowsy crew) a great number of forreign fidlers, they went to Abbington, and yesterday began to act there, at which were present many gownsmen from Oxford.

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was another performance, at 5*s.* a ticket, in the Theater by Mr. Handel for his own benefit, continuing till about eight o'clock. *N.B.* His book (not worth 1*d.*) he sells for 1*s.*"

Victor Schoelcher, quoting this in his Life of Handel, adds a quotation from Molière's "Amphitryon": "Cet homme assurément n'aime pas la musique."*

Contemporaneous pamphlets tell of Handel's deeds in Oxford.

"The Oxford Act, A.D. 1733, Thursday the 5th of July. About five o'clock the great Mr. Handel shew'd away with his 'Esther,' an oratorio, or sacred drama, to a very numerous audience, at five shillings a ticket. . . . Saturday the 7th: The Chevalier Handel very judiciously, forsooth, ordered out tickets for his 'Esther' this evening again. Some of the company that had found themselves but very scambingly entertained at our dry disputations, took it into their heads to try how little fiddling would sit upon them. Such as cou'dn't attend before, squeezed in with as much alcrity as others strove to get out, so that e're his myrmidons cou'd gain their posts, he found that he had little likelihood to be at such a loss for a house as, once upon a time, folks say he was. So that notwithstanding the barbarous and inhuman combination of such a parcel of unconscionable chaps, he disposed, it seems, of most of his tickets, and had, as you may guess, a pretty mottley appearance into the bargain."

Tuesday, the 10th: "The company in the evening were entertained with a spick and span new oratorio, called 'Athalia.' One of the royal and ample had been saying, that truly it was his opinion that the theatre was erected for other guise purposes, than to be prostituted to a company of squeeking, bawling, outlandish singsters, let the agreeman be what it wou'd."

Another pamphlet is in the form of a ballad opera in which undergraduates complain that these solemnities run them into debt:—

* Sosie, afraid of Mercure, begins to sing.

MERCURE. Qui donc est ce coquin qui prend tant de licence.
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"THOUGHTLESS. In the next place, there's the furniture of my room procur'd me some tickets to hear that bewitching music, that cursed Handel, with his confounded oratorios; I wish him and his company had been yelling in the infernal shades below.

"HAUGHTY . I don't see what occasion we had for this Act, unless it was to ruin us all. It would have been much more prudent, I think, had it pass'd in the negative; for I am sure it has done more harm than good amongst us; no one has gain'd anything by it but Mr. Handel and his crew."

On the other hand, the *Gentleman's Magazine* for July, 1733, reported that "Athalia" was received at Oxford "with vast applause before an audience of 3,700 persons."

Schoelcher adds in a foot-note: "To obtain a diploma, it is only necessary to write in a passable manner, a cantata for eight voices, provided always that you can add to the cantata a sum of one hundred guineas. This degree is not much sought after now-a-days." Schoelcher's Life of Handel was published in 1857. The copy from which I here quote was given by the author to Churchill Babington, who enriched it with marginal notes. Babington underscored "passable" in the last quotation, and wrote in the margin as follows: "It is well known that the exercises for musical degrees used to be little better than merely passable, some scarcely that. But to obtain a degree now, something more is required." After mentioning that certain candidates for B. Mus. were required to write a fugue at the examination, he says: "I believe the same is done at Oxford by Sir F. Ouseley. If Schoelcher were to examine Sir F. Ouseley's 'Polycarp,' he would see what he would be likely to require. It was his *own exercise.*" The Rev. Sir Frederick Arthur Gore Ouseley (1825–89) was made professor of music at Oxford in 1855. He was given the degree of Mus. Doc. the year before. In 1862 he instituted formal examinations for both degrees, "and regularized the hitherto very vague 'exercise.'" In 1890 the public performance of the Doctorate exercise was abolished. Mr. Ernest Walker, in a thorough article on "Degrees in Music," published in the new edition of Grove's Dictionary of Music and Musicians (1904) gives the present regulations for the D. Mus. degree: (1) "An exercise, being a secular or sacred cantata scored

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Mr. Ernest Hutcheson, pianist, was born at Melbourne, Australia, July 20, 1871. When he was about fifteen years old, he went to Leipsic and studied there for six years,—the pianoforte under Bruno Zwintscher and Reinecke, composition under Jadassohn. He wrote a pianoforte trio; he won the Mozart prize. He then made a tour through Australia, and he played in other lands. He went to Weimar, where he studied the pianoforte under Stevenhagen. In 1898 he settled in Berlin, and the next year he married the Baroness Senfft von Pilsach. In 1900 he was invited to be the chief pianoforte teacher at the Conservatory of the Peabody Institute, Baltimore; and his first appearance as a pianist in this country was at Baltimore, October 19, 1900. Baltimore is now his dwelling-place. Mr. Hutcheson has given concerts in Russia, Germany, England. Among his compositions are a Suite in C minor

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(five movements), for orchestra, Op. 7 (Berlin, 1899), a Concerto in E major, for pianoforte and orchestra (Berlin, 1898), a Symphonic Poem, "Merlin und Vivien" (Berlin, 1899),—an arrangement for pianoforte of the "Walkürenritt." He first played in Boston, December 2, 1901, at a Kneisel concert (Chadwick's Pianoforte Quartet).

He played in Boston at concerts of the Boston Symphony Orchestra, March 1, 1902 (Chopin's Concerto in E minor, No. 1, Op. 11), February 24, 1906 (Rubinstein's Concerto in D minor, No. 4). He gave a recital in Steinert Hall on March 10, 1902. He played his own concerto here at a Chickering "Production" Concert, March 9, 1904. With Mr. Harold Randolph he gave concerts of music for two pianofortes in Steinert Hall, January 30, 1905, March 6, 1906, February 25, 1908.

Mr. Harold Randolph was born at Richmond, Va., in 1861. He was educated musically at the Peabody Conservatory of Music, Baltimore, Md., where Mrs. Nannetta Falk-Auerbach and Mr. Carl Faelten taught him piano-playing. His first appearance in public as a pianist was with the Peabody Symphony Orchestra at Baltimore in 1885. He first played in Boston at a Kneisel Quartet concert, February 1, 1897 (Brahms's Trio in B flat, for violin, 'cello, and piano), and afterward at the Kneisel Quartet concerts in Boston, November 21, 1898 (Dvořák's Pianoforte Quintet in A major), February 23, 1904 (Sgambati's Pianoforte Quintet in F major, Op. 4), November 7, 1905 (Rubinstein's sonata in D major for pianoforte and violoncello).

Mr. Randolph played in Boston at a concert of the Boston Symphony Orchestra, December 20, 1902, Tschaikowsky's Pianoforte Concerto No. 1, in B-flat minor.

With Mr. Hutcheson he gave concerts of music for two pianofortes in Steinert Hall, January 30, 1905, March 6, 1906, February 25, 1908.

His home is now in Baltimore, where he is at the head of the Peabody Conservatory of Music.

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Concerto for Two Pianofortes (K. 365)

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died in Vienna, December 5, 1791.)

Mozart composed his concerto for two pianofortes in Vienna in 1780. Jahn and Köchel say that he played it with Miss Aurnhammer at a concert in Vienna on November 24, 1781; but in a letter dated Vienna, November 24, 1781, Mozart wrote to his father that the concert was on November 23 (*"Gestern war ich eben in der Academie beim Aurnhammer"*) and that they played the "Concert a due" and a sonata with the greatest success. The sonata was the one for four hands, D major (K. 381). Mozart and Miss Aurnhammer played the concerto again on May 25, 1782. Early in April, 1861, the concerto was played in a public concert.

The concerto was played in Boston at a concert of the Boston Symphony Orchestra on October 20, 1883, by Miss Mary E. O'Brion and Miss Olga von Radecke. The cadenzas by Moscheles were played, but there are autograph cadenzas by Mozart in existence.

The concerto had been previously played at concerts of the Harvard Musical Association: November 21, 1867, by Messrs. B. J. Lang and J. C. D. Parker, and on February 17, 1881, by Mr. and Mrs. W. H. Sherwood. There were possibly performances in Boston before these.

This composition, known originally as "Concerto a due Cembali" is scored for two pianofortes, violins, violas, basses, two oboes, two bassoons, two horns. Later, perhaps for the second performance in Vienna, parts for two clarinets were added.

The concerto is in three movements constructed according to the form of the period. The first movement, Allegro, E-flat major, 4-4, begins with a long orchestral introduction in which thematic material is exposed. The second movement, Andante, B-flat major, 3-4, is in song form, and the Finale, Allegro, E-flat major, 2-4, is in rondo form.

There is little or no independent contrapuntal development for each pianist. Themes, development, passage-work, are now given to one and repeated by the other, or divided, or played by one and varied by the other, so that no preference is given to the first or the second.

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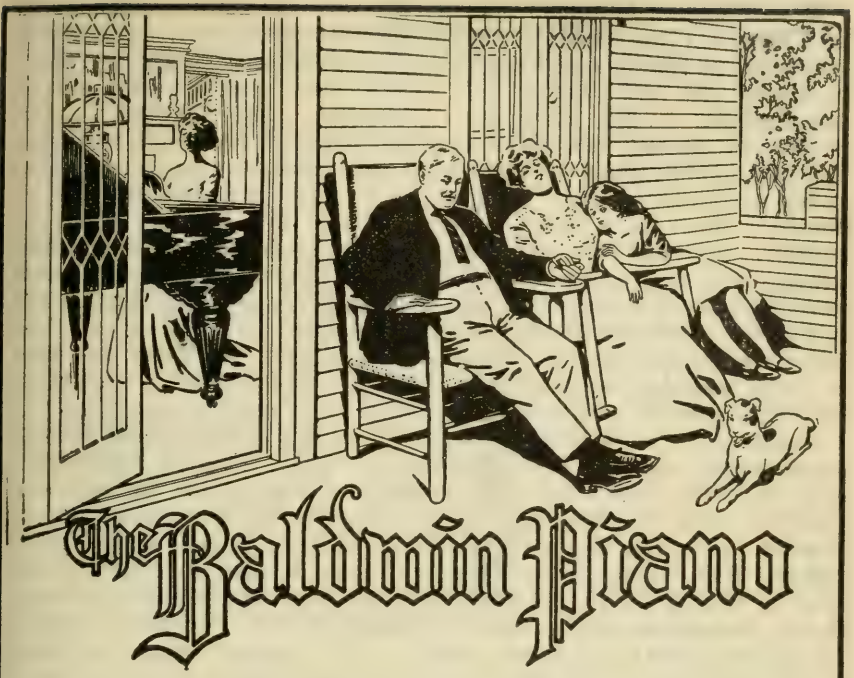
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Mozart was on familiar terms in 1781 with the Aurnhammer family in Vienna. (The name is also spelled Auernhammer.) The family was fond of music, and Josephine (or Josefa) was ranked by many as among the best pianists of the city. She was fat, and Mozart described her to his father as a scarecrow ("ein Scheusal"); but at first he praised her piano playing, although he complained that she had no fine taste in cantabile. Josephine was in the habit of giving a concert yearly, "to give proof of her existence and her industry." In 1799 a critic wrote that only her industry could be praised; that her sole endeavor was to triumph over defiant difficulties; that in this mechanical display she disregarded fine or noble interpretation, and therefore her performance was not beautiful, not expressive. She was playing in public as late as 1813, and was then called the first pianist in Vienna. Her playing was then described as "well schooled, accurate, but cold and old-fashioned." She studied with Kozeluch and Mozart.

Mozart gave an amusing description of the Aurnhammer family. Aurnhammer was the best man in the world, sensible, benevolent, good in every way. His wife, stupid, a gossip, wore the breeches. "He has often entreated me, when we were walking together, not to mention to his wife that we had taken a fiacre or drunk beer." Aurnhammer died suddenly on March 23, 1782, nagged to death by his wife, as Mozart wrote. Mozart wrote at great length and amusingly about Josephine (see Jahn's "Mozart," first German edition, vol. ii. pp. 136–137, Leipsic, 1858). "If a painter wished to make a faithful picture of the devil, he would be obliged to use her face."

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He described her as fat as a peasant wench. "To see her is enough to make a man go blind, but one is punished sufficiently the whole day if she casts one look on him." According to Mozart she was in love with him. She was not satisfied with two hours a day, she wished him to be with her the whole time. He felt compelled to tell her courteously the truth, that he did not care for her, but his honesty did not offend her. At last he was purposely rude to her; then she took his hand, and said, "Dear Mozart, don't be angry. Say what you please, I shall still love you." It was common talk in Vienna that the two were betrothed. "They wonder that I could take such a face. . . . She is only a fool and in love."

Nevertheless, Mozart helped her by playing at two of her concerts, and for the latter, in 1782, he postponed a journey to Salzburg. He composed expressly for her a sonata for four hands, probably the one in D major mentioned above.

On the other hand, it appears from Cramer's *Magazin der Musik* (1787) that Josephine saw to the publication of "many sonatas and varied arias" of Mozart by Artaria. She herself wrote music, variations, etc. In 1799 she had written her Opus 63.

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(Born in the Government of Novgorod, April 1, 1873; now living in Dresden.)

This symphonic poem was played at Moscow in the season of 1908–09, under the direction of the composer. It was played afterward in Berlin at a concert of the Society of Friends of Music, led by Oskar Fried. The first performance in the United States was at a concert of the Theodore Thomas Orchestra in Chicago, December 3, 1909, when the composer conducted. The first performance in Boston was at a concert of the Boston Symphony Orchestra, December 18, 1909, when the composer conducted.

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The symphonic poem begins Lento, A minor, 5-8, with a phrase for harp accompanied by violoncellos, double-basses, and kettledrums. With the fifth measure the violoncellos begin a figure that suggests to Mr. Felix Borowski, the writer of the admirable program books of the Theodore Thomas Orchestra, "the tranquil lapping of the water that surrounds the Island of the Dead" (the double-basses are divided into four parts). This figure is a most important one, and it is either the motive or it serves as accompaniment throughout the first section, which is over two hundred measures, and it is also used in the final section. After this violoncello figure comes a motive for horn, poco marcato, and important use is made of this. Noteworthy episodes in this section are the one for three stands of divided first violins; another for a more melodious theme, molto cantabile, for four first violins, while the other first violins, muted, play the typical figure. This more melodious theme is heard afterwards in the wood-wind. The pace quickens a little, and there is a suggestion of the plain song, "Dies Irae," first in the violoncellos, then in the brass with fantastic figures for the wood-wind, and later are rushing, descending passages fortissimo for wood-wind and lower strings. There is a return to the first mood, which swells to a climax and sinks into the second section, Tranquillo, 3-4. There are hints of the second theme, the one given first to the horn, but the leading motive of this section is one for violins, flute, clarinet, and this is developed to a climax with use of the "horn theme." The tempo becomes slower, and this latter motive is sung by oboes, English horn, and strings with a heavy syncopated accompaniment for clarinets, bassoons, and double-basses. The third chief theme is also used accelerando e crescendo until the chief climax of the compositions is reached, Allegro molto. There is a change in tempo to Largo, 4-4, and the second violins have a tremulous figure which with

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the monotonous figure for clarinet hints at the "Dies Irae." A few measures for first violin solo introduce an expressive solo for oboe which is reminiscent of the third theme, and the second theme is then heard from wind instruments. The first and tranquil figure reappears, and there is a quiet ending.

***

Arnold Böcklin, in the spring of 1880, made the first sketch of his "Island of the Dead," and this sketch, 1.10 metres in length and 1.54 metres in breadth, is in the possession of the Simrock family of Berlin. This he left unfinished for a time, and made a second which he at once painted, and this was for the Countess Marie von Oriola, of Büdesheim. It is said that he painted it according to the wish of the Countess, who visited him at Florence, and that when he showed it to her he said: "You received, as you wished, a dream picture. It must produce such an effect of stillness that any one would be frightened to hear a knock on the door." According to Fritz von Ostini, a third variant of the first sketch was made in 1883, a fourth in 1884, a fifth, which is in the Leipsic Museum, in 1886, and still a sixth, almost a replica of one of the former ones, was sold in Munich. The second variant is owned by the Schön family in Worms. There are differences in detail and in color in the five variants.

The island in the picture was suggested by the group of Ponza Islands, north of the Gulf of Naples. Their form and rocks show that they are of volcanic origin, and in prehistoric times were probably of the Vesuvian craters. Some of the islands are arable and inhabited, others are wild masses of rocky ledges. As Franz Hermann Meissner puts it, one of the latter islands was the half of what was once a volcanic peak. The waves in the course of centuries shaped a little haven. Birds brought the seeds of cypress-trees. The trees in time shot up in the ledges. At last man came, and made paths and hollowed chambers and threw up a rough wall as a protection against the waves. The island even then was as solemn as a pyramid. It was a hidden nook for the dead that wished to lie undisturbed. Böcklin expressed this rest of the dead in a place remote, and forgotten by the world. The sea is still, there is no cry of bird, no fluttering, no voice. The boat

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approaching the little harbor of the island with its towering blue-green cypresses and awful rocks is rowed noiselessly by the ferryman. The white and quiet figure near the coffin,—is it some mourner or is it a priest?

This picture of Böcklin suggested a symphonic poem to Heinrich Schulz-Beuthen, noted in Riemann's Musik Lexikon of 1905, and it was performed recently at Zwickau. It is said that Andreas Hallén has also composed a symphonic poem suggested by the picture.

Other pictures of Böcklin have served composers. There is, first of all, Hans Huber's Symphony No. 2, E minor, Op. 115, known as the "Böcklin" Symphony, which was performed in Boston at concerts of the Boston Symphony Orchestra, October 25, 1902, April 1, 1905. The finale is entitled "Metamorphoses suggested by Pictures by Böcklin," and the titles of these pictures are "The Silence of the Ocean," "Prometheus Chained," "The Fluting Nymph," "The Night," "Sport of the Waves," "The Hermit Fiddling before the Statue of the Madonna," "The Elysian Fields," "The Dawn of Love," "Bacchanale." But the second theme of the first movement is said to express the picture, "See the Meadow Laughs"; the second movement suggests fauns, satyrs, and even stranger creatures of the forest dear to the painter; and Mr. Eugen Segnitz found the moods of the third movement in Böcklin's "Sacred Grove," "Venus Anadyomene," and "Hymn of Spring."

Böcklin's "The Elysian Fields" moved Felix Weingartner and Andreas Hallén to compose symphonic poems of the same title. Wein-

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gartner's was played in Boston at a concert of the Boston Symphony Orchestra, March 7, 1903.

***

It should be added that Böcklin's "Island of the Dead" is, in a way, a carrying out of an idea in "The Villa by the Sea." The first picture was painted some time before 1860, and in 1864 Böcklin painted the same subject, but introduced the figure of a mourning woman looking at the ocean. Nor was the "Island of the Dead" the only picture that has more than one variant. "Ruins by the Sea," which was dated 1880, was repainted five times, and a picture of his, 1898, harks back to the same motive.

***

Liszt was one of the first, if not the first, to express a painting in tones. Thus Andrea Orcagna's "Triumph of Death" inspired Liszt's "Dance of Death" for pianoforte and orchestra; Kaulbach's "Battle of the Huns," the symphonic poem of the same title; a picture in the Cologne Cathedral, the "March of the Three Kings" in "Christus"; Overbeck's cycle of paintings, "The Seven Sacraments"; the famous picture of Raphael, the pianoforte piece, "Sposalizio"; the Medicean statue of Giuliano, Duke of Nemours, the pianoforte piece, "Il Penseroso." Fritz Volbach's "Raphael," suggested by three Madonnas of that painter, was performed in Boston by the Handel and Haydn Society, February 19, 1905.

***

Arnold Böcklin was born, the son of a highly respectable merchant,

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at Bâle on October 16, 1827. He died at his villa in San Domenico, near Florence, on January 16, 1901, and he is buried at Florence in the Evangelical Cemetery. He studied for two years at Geneva, then at Düsseldorf under the landscapist J. W. Schirmer, then at Antwerp, then at Brussels, where he studied figure-painting. He was in Paris during the bloody days of 1848, and he then returned to Bâle to perform his military service. The remaining years were thus spent: Rome, 1850–58, with a short stay at Bâle in 1852; 1858, Munich and Hanover; 1859–60, Munich; 1860–62, Weimar, whither he was called to be professor at the newly founded art school; Rome, 1862–66; Bâle, 1866–71; Munich, 1871–74; Florence, 1874–85; Zürich, 1888–92; 1892 till his death, Florence. He died crowned with titles and honors. He married "a luxuriantly beautiful Trasteverina," and her beauty and that of his daughter Angela served him in his work.

Much has been written about Böcklin, who is perhaps best known to the people at large by his "Elysian Fields" and "Island of the Dead." An essay by Christian Brinton was published several years ago in the *Critic* (New York), and the following quotations are from it:—

"Arnold Böcklin was able to develop a national art, an art specifically Germanic, because he had the magic to impose his dream upon his fellow-countrymen, and because that dream was the reflex, the embodiment, of all the ineffable nostalgia of his race, not alone for the cream-white villas of Italy, the fountains and the cypresses, but for the gleaming marbles and golden myths of Greece. His art is merely another version of that *Sehnsucht* which finds voice in the ballads of Goethe, the prose fancies of Heine, or the chiselled periods of Winckelmann. Once

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again it is the German viewing Greece through Renaissance eyes. The special form under which Böcklin's appeal was made implied a reincarnation, under actual conditions, of the classic spirit. He realized from the outset that the one way to treat such themes was to retouch them with modern poetry and modern passion. Pan, Diana, Prometheus, monsters of the deep and grotesques of the forest, were made vital and convincing. He quickened much that had become blurred or rigid, he even made it possible for a stray centaur to dash through the streets of Berlin. He fused into one the national thirst for myth and the national taste for antique beauty. While in essence Böcklin's art is romantic, it is free from the routine faults of romanticism. His sense of form is Grecian, and his color entirely modern in its breadth and brilliancy.* The persuasive charm of his classic scenes is chiefly due to the anti-classic and often frankly humorous, Dionysian manner in which they are presented. . . . The formula of Böcklin's art consists in peopling sea or sky, shore or wood, with creatures of tradition or of sheer imagination. Its animus is a *pantheistische Naturpoesie*, illustrating the kinship of man and nature, a conception both Hellenic and Germanic, which arose from a blending of that which his spirit caught at in the world about him and that which came through the gates of fancy and of fable. From the ardent school days in Basel to those last quiescent afternoons on the heights of Fiesole, Böcklin clung to the classics, to the golden treasure-houses of Latin and of Greek . . . First and last Böcklin was a colorist. He chose by instinct only the most alluring hues,—the pure radiance of far stars, the vivid grotto-blue of the sea, the copper-brown of a faun's skin, or the viridescence of water serpent. No man studied nature more closely or surprised so many of her secrets. The Campania, the clear vistas of the Oberland, foam-lashed rocks along the Tuscan coast, here a dark stretch of wood, there a splash of light, all produced an accumulation of stimuli which, coupled with an indelible memory and remarkable powers of visualization, made Böcklin one of the few really sovereign colorists. . . .

"Arnold Böcklin was a tall, powerfully moulded man, with dark hair, and deep, blue-gray eyes. He cared as little for the conventional in

* There are many painters and critics who would dispute this statement about Böcklin's color.—P. H.

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life as for the quotidian in art. His was essentially an isolated, taciturn nature. In conversation he was diffident and often constrained, though at times showed abundant humor. What is called society, he abhorred. . . . At sixty he was all but unknown; by the seventieth birthday his name was on every lip from the Alps to the Baltic. . . . Wherever he chanced to be, Böcklin led the life of a normal Swiss bourgeois. His tastes were simple, even severe. He had small liking for the panoramic accompaniments, the sumptuous atrocities, which so appealed to Makart or Munkacsy. His studio was bare and workmanlike. For him not only was the kingdom of heaven, but in large measure the kingdom of earth, within. Böcklin had but one dissipation,—a consuming desire to solve the problem of aëronautism. His taste for science and particularly for mathematics was strong; and sometimes, as at Weimar, he almost wholly neglected painting, in the pursuit of Icarian fancies."

It may be added that Böcklin tried his hand at polychrome sculpture and published a defence of colored statuary.

ENTR'ACTE.

HAYDN'S PLACE IN MUSIC.

BY W. J. HENDERSON.

(From the *Sun*, New York.)

John Runciman in his "Old Scores and New Readings" has something to say on the subject of Haydn's position in the realm of musical art. Mr. Runciman finds in the seclusion and quiet regularity of the composer's life in the service of Prince Esterhazy an explanation of the simplicity of his music. It was a comparatively unruffled life, into which the storm and stress of existence did not enter. Haydn married a troublesome woman, but he put aside that burden, according to Mr. Runciman, in much the same manner as others had done. He once had the misfortune to offend the Prince, and he recovered from that mishap with equal ease. He had a side street imbroglio with a musical society, and emerged there from with unbruised conscience. "Every morning he rose with or before the lark, dressed himself with a degree of neatness that astonished even that neat dressing age, and sat down to compose music."

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It is noteworthy that writers about musical artists pay altogether too little attention to the psychological connection between clothes and music. It has been said often of Mendelssohn that he composed like a man in evening dress and wearing white gloves. Here also we have a note that Haydn elaborated his toilet with anxious care. Wagner, be it recorded, as it has been ere now, was wont to garb himself in rose silk or luxurious gowns of other sort quite as tropical in style as his passionate music. Beethoven dressed like King Lear on the cliffs of Dover.

This matter should be further investigated. Does dress make the music, or is it merely an outward and visible sign of an inward and spiritual grace? These are solemn matters. At any rate we perceive that Mr. Runciman lays much weight upon the methodical character of Haydn's Esterhazy period; but all this was changed. In the inevitable march of events the Prince went to join his fathers, and Haydn's sequestered occupation was gone. Then he carried himself across the waters into England, and forthwith became a great man. Mr. Runciman declares "it was then as it is now, an artist was only accepted on the continent after he had been stamped with the hall-mark of unmusical England." Yes, we all remember how this happened to Handel and Mendelssohn and even to Dr. Brahms and Dr. Strauss. Mozart and Bach and Gluck and Verdi all had to wait for London to find them out. They waited with commendable patience.

Mr. Runciman reverently asserts that Haydn leaped from second rate to first after he had lived in London and enlarged his mental vision. He holds that if he had made this historical leap twenty years

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sooner he might have been the equal of Mozart, Bach, and Handel, all of which is indisputably true. Mr. Runciman cautiously employs the word "possible." Yes, if this leap had been "possible" twenty years sooner; but there is some reason to suspect that even if Haydn had gone to London twenty years earlier than he did the leap would have become a long and deliberate walk.

The later music of Haydn could not have been written in London, had not the essential preparation for it been made in Austria. Haydn's place in musical art can never be correctly estimated if we fail to take into consideration the work he accomplished in defining and developing the forms in which he cast his inspirations. The first of these three papers on this composer was devoted to a brief study of the formal elements of Haydn's art. It was shown that he was the master who out of experimental uncertainty led the art of sonata composition to directness and clarity. That he did this chiefly in the composition of orchestral music was the natural result of his daily labors as Prince Esterhazy's bandmaster. Nor was the fact that he had at his disposal a small concert orchestra without its special significance. The very limitations of the body of musicians helped to force the composer to concentrate his study upon the elements of formal construction, and thus he avoided such pitfalls as might have awaited him if he had possessed an instrument either cumbersome or of a nature to tempt him to experiments in tone coloring. That he did discover some of the secrets of the instrumental palette is proved by his success in descriptive writing in "The Creation."

For years Haydn's artistic development was precisely the same in a small way as that of musical art itself in a larger manner. A glance at the history of polyphonic a cappella music shows us that its earliest years were occupied with painful struggles to discover its fundamental laws. Composers busied themselves with learning how the contrapuntal puzzles might be solved, and practised with riddle canons, canons in augmentation, inversion, and other varieties, to acquire a mastery of their materials.

When the second period was reached, the pupils of the first masters found a mass of technical rules ready to their hands. What they

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therefore essayed to do was to compose music in which the working of these laws should produce pure beauty. The greatest genius of this period was Josquin Deprès, whose music is still sweet upon the ear. Then came a period when composers observed the world roundabout them and strove to depict some of its externals. Gombaert wrote his "Bird Cantata." Jannequin composed his "Cries of Paris." Finally, with fundamental law, grace, and beauty of manner and certain idioms of expression already developed the great masters of the last period—Palestrina, Lasso, and their contemporaries—found the way to lofty religious expression.

Haydn in himself combined some of the features of this development. He found certain technical fundamentals ready to his hand, but it remained for him to shape them into a firm and intelligible instrumental form. His symphony became the basis of all symphonic composition that has followed.

Not only did he clarify the formal features of it, he also discovered how to make orchestral music sound. Others before him had hit upon many of the principles, some had appeared to recognize all that was primarily essential; yet they failed to impart to their practice that continuity which should constitute it a method. Haydn did this. He established a clear and unmistakable method of building a symphony and scoring it for orchestra.

This is the important work in which he was engaged during the years of his work as Prince Esterhazy's bandmaster. It was in the course of those years that he learned how to make a symphony and also how to make it externally beautiful. If he had been suddenly transported out of the studious retirement of those years into the manifold experiences of London, the court spectacles, the art of Reynolds, the adoration of Mrs. Billington, the love of excellent Mistress Schroeter, the thousand other elements that went to weld his spiritual life to that of a wicked, wise world metropolis, he might have missed that purification of technical knowledge which the secluded years brought him.

Wanting that mastery of his materials, it is unlikely that he would have leaped into general fame, for he would have stumbled and per-



haps even fallen. Haydn never rose in his symphonies to great heights of expression simply because the art of symphonic expression had not yet gained sufficient certainty. He himself was busy in preparing the path for others. Consciously or unconsciously, he was working out the problems of how to deliver messages without words through instrumental song.

Mr. Runciman makes much of the fact that Haydn's music brilliantly reflects his personality. It contains his gentleness, his simplicity, his humor, his homeliness, his neatness. To say this is to say that there is a real artistic individuality in it: it is to tell us that the life of the man is woven into the product of his mind. This indeed is as it should be, but the musical state of the period is equally embodied in the compositions of Haydn, and we cannot expect him to spring far forward into the future. The comet-like career of a Beethoven or a Wagner was not for this patient tiller of the musical soil.

Mr. Runciman in another place (an article in the *Westminster Review*) has shown that he fully appreciated Haydn's place in the history of music and that he was well aware that the art of music could not be what it is to-day without the instrumentality of this simple-minded master; but he adds that to many of us it must seem wonderful that such music as this should so get the start of majestic Europe. He might have added, had he known it, that it also penetrated the barbarian wilderness of the United States, for Haydn's compositions were introduced here more than a century ago.

Oscar G. Sonneck, chief of the department of music in the Library of Congress and delegate of the United States to the Haydn celebration in Vienna, is the author of some priceless works on the beginnings of music of this country, and in his "Early Concert Life in America" may be found programs of entertainments given in 1793 in Charleston and containing titles of several instrumental compositions by Haydn. Doubtless the incursion of the Master into the Western world was due to his first visit to London; which occupied all the year 1791 and part of 1792. Thus is Mr. Runciman's remark on the importance of London fame justified.

It is true that his wide fame was European, and that he was for many years intensely popular. Mr. Runciman finds the cause of this popularity in his embodiment of the spirit and style of the people's music in his instrumental compositions. With this view there need be no disagreement. European music-lovers were feeding their taste on the artificialities of the Italian opera. The struggles of a few masters to simplify the style of opera were brave, but not altogether successful. The pomp and circumstance introduced into the lyric drama by Lulli, itself a survival of the methods of the Italian dra-

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matists who immediately preceded him, did not yield readily to the more rational creations of Metastasio and Gluck. Even Gluck himself failed to escape the thraldom of the pseudo-classicism which retained the stories of the Greek tragedians as subjects for modern operas. Until Mozart projected across the firmament of musical art his marvellous "Don Giovanni" and his bewitching "Nozze di Figaro" the lyric stage continued to resound with the buskined strut, to frame the tragic stare.

How much of genuine joy, then, must Europe have experienced in making the acquaintance of instrumental compositions which echoed the songs and dances of the soil and which breathed forth a gentle amiability, a tender sentiment, and a kindly humor! The realization of the supreme truth that music was capable of embodying moods and passions and might therefore be raised to the summit of potent dramatic expression could not arrive hand in hand with the discovery that this art had the power to do something better than spout and declaim the rhetorical verses of the scientists.

In the same manner, if not in the same measure, we find pleasure to-day in occasional hearings of the instrumental compositions of Haydn. They serve as a corrective to the overdoses of Strauss, Reger, Schillings, and others which we are obliged to swallow. They help us to endure contemporaneous essays at dramatizing the fugue or infusing into its diatonic veins the heated liquor of the chromatic scale. They strengthen us against the attempts to discuss philosophical doctrines or even economic dogmas in movements of symphonic character.

We are all human, and it does us good to come down from the chill vapors of the clouds up near the stars to set our feet in the green valleys and to dance to the happy piping of Haydn. We are too advanced to dwell always by his side, but we need him from time to time. He does not fire our souls any more than he did those of his contemporaries, but he arouses in us pleasure like theirs. We can get our souls fired any time by going to hear Puccini or Tschaikowsky, but we have only the one Haydn, and it is very well indeed that we cherish him and that after a hundred years we stop a moment to honor his memory.

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MOZART AND PALESTRINA.

BY VERNON BLACKBURN.

One wonders what the imaginative gentleman who described Mozart as "a little *passé*" would have to say concerning the work of Palestrina, with which accident rather than deliberation recently brought the present writer into renewed contact. The contrast between the two composers, which might from a superficial standpoint seem so extraordinary, yet is so full of instruction as to the futility of merely contemporary praise that the subject seems worthy of brief discussion.

The two musicians, at a cursory glance, seem, then, to be at the present time at the opposite poles of musical thought. Palestrina, gravely religious, resolutely technical, thoughtfully meditative, appears to stand out as a more solemnly responsible figure than Mozart, gay and tragic by turns, humorist, comedian, inventor, inexhaustively fertile, yet unapproachably loyal to the highest inspirations of his musical being. Yet you come to look at the two men somewhat more closely, and you find sudden, though natural, points of resemblance in intention.

The gayety of one generation is often the solemnity of another, and in many cases also, if it is not solemn, it, at all events, grows possibly a trifle dull and tedious. Mozart's humor is still fresh and new (or to us it seems to be); but where shall we look for the humor of Palestrina? These elaborate musical patterns of his, with their signs of patient and most ingenious labor, with their inspiration, their deep gravity of thought—what have they to do with the lighter side of nature and of art? Yet possibly in their own day they had an occasionally humorous significance now quite faded and disappeared, even as the humor of Haydn's famous serpent is making haste to leave us, if indeed one can seriously say that anything is left of it but a departing shadow.

The point of resemblance becomes clearer when one looks closely into the artistic aim of the two men. Each had a passionate desire to know, to learn, to understand the extreme limits of his art. Not Isaac Newton himself, with his sacred fury for knowledge and for extending the boundary lines of science, was more vehement in his efforts to fulfil this ambition than were they. It is only in results that they part company.

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Palestrina wove musical tapestries, with "in and out" skill and craft, where Mozart painted divine pictures. Palestrina's work is stiff with thought; it is musical lacquer-work upon a huge scale. Layer by layer he worked upon its surfaces. With inimitable patience he built up (out of the fire of his genius) the compositions that might have impelled him, in the spirit of Horace, to declare that he had raised up a monument more lasting than bronze. His scores are, indeed, monumental in their absolute completeness no less than in their beauty. And yet their beauty is not facile or immediately intelligible; and it is possibly for that reason that the modern world, in the crush of all the appeals to its sympathy and its appreciation, does not seem to have leisure for consideration of these Titans of an earlier time. So we may cease to consider further any comparison between two composers so typical as Palestrina and Mozart. The "New Zealander" has vanished before the face of modern mechanical science; but may one say that there is a possible future day when a Saturday to Monday visitor from Venus will decide on unimpeachable internal evidence that the works of Mozart and Palestrina were probably written by the same man? For contemporaneous life makes false judges of us all, and the native hue of modern judgment is invariably sicklied o'er by the pale cast of immediate prejudice. Perhaps the writer of "Hamlet" himself might in time be refused the credit of that last sentence, for centuries dim the perspective. Could the moral be more emphatically pointed?

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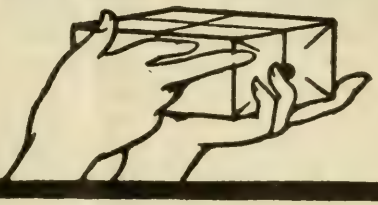
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THE FOLK-SONG IN THE MUSIC HALL.

(From the *Times*, London, January 15, 1910.)

The Englishman loves, in his entertainments, to dwell on national characteristics—provided always they are not the characteristics of his own country; a Swiss yodel, a supposed negro dialect, or a pair of sabots, fill him with delight; it does not occur to him that he has any racial characteristics of his own, or that, if he had any, they also would be worth attention. It seems quite natural to him that Spain, or Norway, or Russia should each have its own characteristic songs and dances; but that England should also have its racial characteristics and should be able to display them in beautiful folk-melodies and graceful folk-dances would seem to him almost improper. And yet the researches of the last twenty years by folk-song collectors have proved that the English folk-song and dance is as vital and as artistically important as that of any Continental nation.

The management of the London Coliseum have lately won great and well-deserved success by introducing to the public first a band of Russian players on their own national instrument, the balalaïka, and, following hard on that, a beautifully trained choir of Russian singers, the "Slaviansky Russian Choir." Part of the success of these two organizations was doubtless due to their marvellous *ensemble* and to the novelty of the means employed—the simultaneous plucking of so many strings or the unheard-of depth of the Russian bass voices. But all this would have counted for very little if a special atmosphere had not been created by the fact that both orchestra and choir interspersed their more ordinary *rèpertoire* of valses and fantasias with specimens of genuine Russian folk-songs. These beautiful melodies, with their modal qualities, their curious rhythms, their absolute detachment from their very sophisticated surroundings, created a profound impression on all classes of the audience; and it is interesting to note that one of the most strange and unconventional of

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these melodies, the "Volga Boatman's Song," appeared to be the most popular.

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Experts may possibly tell us that these Russian melodies are only "edited" versions of the real peasant song—whether that is so or not only an expert can say. But here in England there need be no question of genuineness; there is now at hand a large store of folk-song accurately transcribed from the actual mouths of country singers and its genuineness will carry the day. We have had enough of sham national characteristics; the popular entertainer, for want of something better, has had to invent out of his inner consciousness the sham country dance, the sham sailor, the sham countryman. These would all disappear before the reality—the real morris dancer will supplant the *coryphée* doing French steps round a maypole, the real sea-chanty will drive out the "Yo-heave-ho" of the theatre sailor, and the genuine artistic emotions of the countryman will replace the stale humors of the rustic grinning through a horse-collar.

That we have our genuine folk-music, as truly traditional and spontaneous as that of any other country, there can be no doubt. If it is possible for the management of the Coliseum to declare that the Slaviansky Choir "has made known to the world the exquisite and true music of Russia," why should it not be equally possible for a Smith or a Brown choir to make known to the world the true music of England? We have the voices, we have conductors quite capable of training them to a high pitch of excellence; and the material is ready to hand. Already several volumes of folk-songs arranged for solo or chorus singing are to be had. What music-hall audience could resist the lilt of "I'm seventeen come Sunday" as arranged for chorus

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by Mr. Percy Grainger, or could fail to delight in the simple grace of "The Crystal Spring" in Mr. Cecil Sharp's "Folk-songs from Somerset," or the pathos of "My true love courted me" in Miss Broadwood's "Traditional Songs"?—not to speak of the sturdy blacksmith's song, "Twankidillo," or the magnificent sea ballad, "The Golden Vanity," published in English County Songs; and, if picturesque accessories are required to vie with the gorgeous peasant dresses of the Russian singers, what could be a greater delight to the eye than the traditional dress of the morris-man, with his gay ribbons, his beaver hat, and the jingling bells on his ankles? And surely it must add greatly to the pleasure of an English hearer to know that he is witnessing, not the songs of Italy or Hungary, but the actual fruit of his own English soil. Unless our patriots are too much occupied with hating other countries to be able to give any attention to loving their own, this surely must be an extra source of pleasure.

The experiment of giving the English folk-song a stage setting has already been tried in a tentative fashion. The most delightful item in the program of the party of entertainers known as "The Grotesques" is a choral setting of the well-known London lavender cry. Another very successful experiment was made at a students' performance lately organized by Mme. Joachim-Gibson, when two Somerset folk-songs, "A Farmer's Son" and "The Keys of Canterbury," were acted and sung, partly by solo voices and partly by an unseen chorus; this would probably make a most successful music-hall "turn."

Our managers need not be afraid that they would be offering to their patrons something archaic or of merely antiquarian interest, or that they would be shocking the ears of their audience with what they call "scientific music." The folk-song is, of course, of supreme scientific interest; but it is something else as well; it is not a dead body, but a living organism. When a country singer sings a folk-song, he is giving a version of something, which doubtless dates back to a remote past; but he sings his own version of it, and is probably to a certain extent the actual inventor of that version. Thus the folk-song is both old and new. It comes to us from long-forgotten times, and in that sense it belongs to the past; but it has been constantly remodelled by the minds of generation after generation, passing from father to son by oral tradition, never stereotyped by the stiffening process of print, but always in a state of flux, adapting itself to the



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needs of each successive generation of singers—in that sense it certainly belongs to the present; and surely it belongs to the future also, if, as we must believe, it has the vitality to survive transplantation from the cottage to the school, the concert platform, or the stage.

This belief in the future of the folk-song is not merely the pious hope of the enthusiast. It is borne out by the facts. School children who remain cold, in the presence of all other forms of music take to the true folk-song like ducks to water—and this awakening is not confined to children; to quote Mr. Cecil Sharp in his "English Folk-song"—"There are those who have always been attracted to music and who . . . have had the good sense to perform and listen to nothing but the best music, but who, nevertheless, have never been really moved by it. . . . To such people the advent of the folk-song has been a revelation." Nor is the less discriminating public out of the movement; a well-known concert singer once told the present writer that whereas in former days he was obliged for his living to sing "shop" ballads, he had now almost entirely discarded these in favor of folk-songs, which he found infinitely more popular. May not the English folk-song have a future in the music-halls? If those who cater for public entertainment will learn from past successes, they will discover that the folk-song has unconsciously played a great part in them. Sousa's marches owe their well-deserved popularity to the fact that his trios are usually founded on folk-songs; the most popular of Mr. Chevalier's "coster" songs are saturated in the folk-song idiom; and the most vehemently applauded number in Sullivan's *Yeomen of the Guard* was a deliberate adaptation of the "Dilly Song."

The folk-song may be introduced into a music-hall program in many ways. Our popular singers, who are probably finding that the stock humors of the mother-in-law and the stock pathos of the starving child are wearing a little thin, might well turn to the folk-song for pretty tunes and humor, romance, vigor in the words. Then when our managers have exhausted all the possibilities of "national" dancers, Parthia, Media, Mesopotamia, Pontus, Asia, Phrygia, and Pamphylia, they might turn nearer home and bring up to London a genuine "side" of morris dancers (there are still a few left) and see

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if they did not prove an equal attraction. Then what possibilities lie in the orchestral number during the interval! Here is a chance for the young English composer. When the inspiration for his great symphonic poem "Watchman, what of the night?" temporarily flags, he might do worse than write a brilliant march founded on some of the many suitable folk-tunes to be found in the "Folk-song Journal"; or a few English dance tunes might occasionally be introduced into our ballets in the place of the cosmopolitan hotch-potch which too often does duty at those entertainments.

Till quite recently the folk-song has been in the hands of a few collectors—refined musicians and expert folk-lorists. They got no public recognition for their work and they wanted none; their work was purely scientific. They collected and compared and theorized, and occasionally some of their treasures were brought out and exhibited to a favored few over a cup of tea. But now times have changed—the work of collection must be nearly done; already a few of the bolder spirits have taken their treasures out into the public places and shown them to the people to whom they rightly belong, and the people are already beginning to clamor for more. Those who hold these treasures in their possession must no longer keep them hidden in their note-books and their scientific journals, but must give them to their rightful owners, the public, in the form in which they will most appreciate them.

"But will not this vulgarize the folk-song?" some timid spirit may ask. Well, let the folk-song be vulgarized; if it has real beauty and vitality, it will stand the ordeal.

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Overture to the Opera "Benvenuto Cellini," Op. 23.

Hector Berlioz

(Born at La Côte-Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

This overture was composed at Paris early in 1838. Prudhomme says it was composed probably in January of that year. Berlioz wrote to Maurice Schlesinger, the publisher, on January 7, 1838: "It is absolutely necessary that I should rest and find a shelter from albums. For a fortnight I have searched vainly for three hours to dream at leisure over the overture of my opera. The inability to obtain them is a torture of which you have no idea, one that is absolutely insupportable. I warn you then that if I were forced to live on bread and water up to the moment when my score would be completed, I do not wish to hear anything more about a criticism of any sort. Meyerbeer, Liszt, Chopin, and Kalkbrenner are not in need of my praise."

The overture was performed for the first time at the first performance of the opera "Benvenuto Cellini" at the Opéra, Paris, September 10, 1838. François Antoine Habeneck conducted from manuscript.

The first performance of the overture in Germany was at the opera house at Brunswick, March 9, 1843, at a concert given by Berlioz when he conducted. The overture was performed in Boston at a Theodore Thomas concert, April 28, 1885. The program said "(new)."

The overture, when it was published in separate form, was dedicated to Ernest Legouvé, who had loaned Berlioz two thousand francs, that he might afford the time to complete the opera. It is scored for two flutes (the second is interchangeable with piccolo), two oboes, two clarinets (the second is interchangeable with bass clarinet), four bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, ophicleide,* a set of three kettledrums (played by three players), bass drum, cymbals, triangles, and strings.

* Mr. W. F. Apthorp contributed this foot-note to his description of the overture in the program book of March 9, 1901:—

"The ophicleide is now an obsolete instrument—except, perhaps, in some provincial towns of France and Italy; it never obtained a firm footing in Germany. Even in a city rich in orchestral resources like Berlin, the ophicleide part in French grand opera was played on a second-bass trombone in the early forties. The instrument was the bass of the now well-nigh extinct family of keyed bugles; its name is derived from the Greek *óphis*, a snake, and *kleis*, a key. It has since been replaced by the far nobler bass-tuba—the bass and double-bass of the more modern family of valve bugles. Berlioz wrote before his death that he wished to have all the ophicleide parts in his scores played in future (*dorenavant*) on a bass-tuba."

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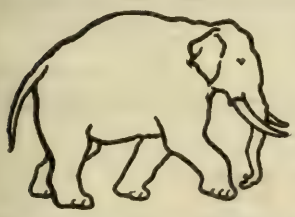
***

The opera was originally in two acts, and the libretto was by Léon de Wailly and Auguste Barbier. The cast of the first performance was as follows: Benvenuto Cellini, Duprez; Giacomo Balducci, Dérivis; Fieramosca, Massol; le Cardinal Salviati, Serda; Francesco, Wartel; Bernardino, Ferdinand Prévost; Pompeo, Molinier; un Cabaretier, Trevaux; Teresa, Mme. Dorus-Gras; Ascanio, Mme. Stolz.

The story has been condemned as weak and foolish. It is also wholly fictitious.* It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa. It should also be said that Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo, and they plan to outwit Cellini by adopting the same costumes that he and his pupil Ascanio † will wear. The pantomime of "King Midas" is acted, and Balducci, among the spectators, recognizes in the king a caricature of himself. He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similarity of the masks. Cellini stabs Pompeo. He is arrested, and the people are about to kill him,

* It is true that there was a Giacopo Balducci at Rome, the Master of the Mint. Cellini describes him "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

† "Ascanio," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, was produced at the Opéra, Paris, March 21, 1890. The libretto was based on a play, "Benvenuto Cellini," by Meurice and Vacquerie (1852). The operatic cast was as follows: Benvenuto, Lassalle; Ascanio, Cossira; François I., Plançon; Charles V., Bataille; Colomba, Emma Eames; La Duchesse d'Étampes, Mme. Adiny; Scozzone, Mme. Bosman.



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when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

***

The thematic material of the overture, as that of "Le Carnaval Romain," originally intended by Berlioz to be played as an introduction to the second act of "Benvenuto Cellini," but first performed at a concert in Paris, February 3, 1844, is taken chiefly from the opera.

The overture opens, Allegro deciso con impeto, G major, 2-2, with the joyful chief theme. This theme is hardly stated in full when there is a moment of dead silence.

The Larghetto, G major, 3-4, that follows, begins with pizzicato notes in the basses and a slow cantilena, taken from music of the Cardinal's address in the last act: "À tous péchés pleine indulgence." (The original tonality is D-flat major.) This is followed by a melody from the "Ariette d'Arlequin"* (wood-wind and also violins). The trombones hint at the Cardinal's theme, with changed rhythm and without pauses. This is now played (E-flat major) by clarinets, bassoons, and 'cellos, with florid passages for first violins, then for flute and oboe. The Harlequin theme returns, and is worked up to a short climax.

The main body of the overture begins with the return of the first and joyous theme, Allegro deciso con impeto, G major, 2-2, which is somewhat modified. The motive is given to the wood-wind over syncopated chords in the strings and a restless pizzicato bass. The instrumentation grows fuller and fuller until the violins take the theme, and they and the wood-wind instruments rush fortissimo to a gay subsidiary motive, which consists of passage-work in quickly moving eighth notes against a strongly rhythmed accompaniment. This development is extended, and leads, with hints at the rhythm of the first theme, to the second motive, a cantabile melody in D major, 2-2, sung by wood-wind instruments over an accompaniment in the middle strings, while the first violins hint occasionally at the rhythm of the first motive. This cantilena, which has reference to Cellini's

* The little air of Harlequin in the Carnival scene, the finale of the second act (later edition), is played by the orchestra, while the people watching the pantomime sing:—

"Regardons bien Maître Arlequin,
C'est un fameux ténor romain."

The original tonality is D major.

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love for Teresa, is repeated by first violins and violas in octaves,* while second violins and 'cellos still have the tremulous accompaniment, and bassoons and double-basses having a running staccato bass.

The working-out is elaborate. Nearly all of the thematic material enters into it. A recitative-like phrase for 'cellos assumes importance later. The transition to the third part of the movement brings in unexpectedly the first theme (wood-wind) in A minor, and the full orchestra suddenly gives a fortissimo repetition of it in G major.

In the third part of the movement the trombones and ophicleide take up the 'cello phrase just alluded to, and make a dramatic use of it against developments in counterpoint of figures taken from the first subsidiary. The brass plays a thunderous *cantus firmus*, the cantilena of the clarinets, bassoons, and 'cellos, in the slow introduction (the Cardinal's theme), against sustained chords in the wood-wind and rapid counterpoint for violins, violas, and first 'cellos. This counterpoint is taken from the first subsidiary theme. Shortly before the end there is a general pause. The Cardinal's theme is heard once more, and a quick crescendo brings the end.

***

Berlioz planned the composition of "Benvenuto Cellini" early in 1834. He wrote on October 2, 1836, that all he had to do was to orchestrate the work. On April 11, 1837, he wrote: "My opera is finished." The first mention made by Berlioz of the opera was in a letter to Ferrand, the 15th or 16th of May, 1834; on August 31 of that year the libretto was ready and the "Chant des Ciseleurs," which opens the second scene, was composed. This music was performed at concerts given by Berlioz, November 23 and December 7, 1834, and then entitled "Les Ciseleurs de Florence: trio with chorus and orchestra."

Excited by reading Cellini's Memoirs and E. T. A. Hoffmann's

* "This writing for first violins and violas (instead of for first and second violins) in octaves seems to have been a favorite device with Berlioz. There is much to be said in its favor, little as it has been done (upon the whole) by other composers. Mozart knew the secret well; but comparatively few of the more modern masters of orchestration have had recourse to it."—W. F. Apthorp.

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short story "Salvator Rosa," Berlioz wished Alfred de Vigny to write a libretto, with Cellini as the hero. De Vigny, busy, recommended de Wailly, who in turn sought the aid of Barbier; but de Vigny criticised and corrected and suggested until nearly the time of performance.

The letters and memoirs of Berlioz give much information concerning his trials and tribulations in the rehearsal and production of the opera. The music was then thought so difficult that there were twenty-nine full rehearsals. The performance was announced for September 3, 1838, and in several books of reference this date is given as that of the first performance; but Duprez had a sore throat, and the performance was postponed until the 10th. The second and the third were on September 12 and 14, and there were no more that year. There were four in 1839, and at the first, January 10, Alexis Dupont replaced Duprez. Alizard replaced Dérevis after the first, and in 1839 Miss Nau was substituted for Mme. Dorus-Gras.

Meyerbeer, Paganini, and Spontini were present at the first performance, and Dom François de Paule, brother of the Queen of Spain, sat in the royal box, surrounded with princesses. The audience was a brilliant one, but the opera failed dismally, although the music was praised by leading critics, and Théophile Gautier predicted that the opera would influence the future of music for good or evil. Berlioz was caricatured as the composer of "Malvenuto Cellini." See the romantic memoirs of Berlioz and Duprez's "Souvenirs d'un Chanteur" (pp. 153, 154) for explanations of the failure.

The opera, arranged in four acts, with a libretto translated into German by Riccius, was produced by Liszt at Weimar on March 20, 1852, with Beck as Cellini and Mrs. Milde as Teresa. Berlioz was not able to attend the performance. He wrote on February 10 to Morel before the performance: "They have been at work on it for four months. I cleaned it well, re-sewed and restored it. I had not looked at it for thirteen years; it is devilishly *vivace*." Arranged in three acts and with the text translation into German by Peter Cornelius, the opera was performed at Weimar in February, 1856.

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The score was published as Op. 23 and dedicated to the Grand Duchess of Weimar.

The opera failed at London on June 25, 1853. [Chorley said:] "The evening was one of the most melancholy evenings which I ever passed in any theatre. 'Benvenuto Cellini' failed more decidedly than any foreign opera I recollect to have seen performed in London. At an early period of the evening the humor of the audience began to show itself, and the painful spectacle had to be endured of seeing the composer conducting his own work through every stage of its condemnation." Some say there was a cabal led by Costa in the interest of Italian art. There was even an attempt to prevent the performance of "The Roman Carnival," which was played before the second act, although this same overture had been applauded by a London concert audience in 1848. Chorley criticised the music of the opera apparently without prejudice and with keen discrimination. The following quotation from his article bears on the overture: "The ease of the singers is disregarded with a despotism which is virtually another confession of weakness. As music, the scene in the second act, known in another form as its composer's happiest overture, 'The Roman Carnival,' has the true Italian spirit of the joyous time; but the chorus-singers are so run out of breath, and are so perpetually called on to catch or snatch at some passage, which ought to be struck off with the sharpest decision,—that the real spirit instinct in the music is thoroughly driven out of it." At this performance the chief singers were Mmes. Julienne-Dejean and Nantier-Didiée, and Tamberlik, Formes, and Tagliafico. The opera was produced by von Bülow at Hannover in 1879 and afterward at other German cities, as Mannheim, Carlsruhe, Leipsic (1883), Dresden (1888), Hamburg, Munich, Bremen, Stettin, Berlin, Frankfort-on-the-Main, Stuttgart, Schwerin, Brunswick, Prague, Vienna. It has not been performed in Paris since Berlioz gave it its definite form.

For a careful study of "Benvenuto Cellini" by Julien Tiersot see *Le Ménestrel* for 1905, Nos. 6, 8–15, 23, 26, 27. For a once famous article on the overture to "Benvenuto Cellini" see Louis Ehlert's "Briefe über Musik an eine Freundin," pp. 126–133 (Berlin, 1868).

***

Benvenuto Cellini has been the hero of other operas than that of Berlioz.

"Cellini a Parigi," music by Lauro Rossi, produced at Turin in June, 1845. The chief part was composed for Mme. de la Grange.

"Benvenuto Cellini," music by Louis Schlosser, produced at Darmstadt about 1845.

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"Benvenuto Cellini," or "Der Guss des Perseus," music by Franz Lachner, produced at Munich in 1849.

"Benvenuto Cellini," libretto by Prechtler, music by Leo Kern, produced at Budapest in 1854.

"Benvenuto Cellini," music by Orsini, produced without success at the Mercadante Theatre, Naples, May, 1875.

"Benvenuto Cellini," libretto by Perosio, music by E. Bozzano, produced at the Politeama, Genoa, May 20, 1877, without success. The chief singers were Signoretti, Medica, Cherubini, and Mmes. Ollandini and Mestres.

"Ascanio," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, produced at the Opéra, Paris, March 21, 1890. See preceding foot-note.

"Benvenuto," lyric drama in four acts, libretto by Gaston Hirsch, music by Eugène Diaz, son of the celebrated painter, produced at the Opéra-Comique, Paris, December 3, 1890. Cellini has forsaken his mistress, Pasilea Guasconti, and she plots to prevent his marriage with Delphe de Montsolm. Pasilea arranges an ambuscade, and the sculptor kills two of his foes. Obliged to run away from Florence, he goes to Rome, where he is imprisoned and sentenced to death. Delphe is badly poisoned by a letter sent by Pasilea, but she recovers. The Ambassador of France succeeds in having Cellini's sentence changed to banishment. Delphe is restored to life, and Pasilea stabs herself to escape the scaffold as a poisoner. The music was characterized as devoid of original ideas and hopelessly old-fashioned. The cast was as follows: Benvenuto, Renaud; Pompeo, brother of Pasilea, Carbonne; Cosme de Médicis, Lonati; Andrea, Clément; Orazio, Bernaest; De Jasi, Maris; De Cagli, Gilibert; Pasilea, Mme. Deschamps-Jehin; Delphe, Miss Yvel. An aria from this opera has been sung in concert more than once in Boston. Mr. Heinrich Meyn sang it here, December 10, 1908.

"Benvenuto Cellini," in three acts, music by Angelo Tubi, produced at Parma, February 20, 1906.

Ballets: "Benvenuto Cellini" by Antonio Buzzi about 1860 and by Luigi Venzano about 1870.

ERRATUM. It is stated on page 1165 (first line) of the Program Book of Feb. 11, 12, that Mr. Chadwick's Sinfonietta is in F major. For "F" read "D." The tonality is correctly stated on the title-page (p. 1117) of the said Program Book.

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Gius Sanmartini (Died 1740) "Sonata a tre," for two Violins and 'Cello (first time)

Schumann . . . . . Quartet, Op. 41, No. 1, in A minor

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At 8.15

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BY

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Mr. ARTHUR SHEPHERD at the Piano

Tickets, $1, and 75 cents **On sale at the Hall**

CHICKERING HALL, FRIDAY EVENING, MARCH 11

At 8.15

LECTURE

BY

ELBERT HUBBARD

Subject - - "THE MARCH OF THE CENTURIES"

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TWENTY-FIFTH SEASON, 1909-1910

CHICKERING HALL, and FENWAY COURT

Fifth Concert of the Season

AT CHICKERING HALL

Tuesday Evening, February 22, at 8.15

PROGRAMME

César Franck . . . . . Quartet in D major
Claude Debussy . Two movements from Quartet in G minor (by request)
Saint-Saëns . . . . Quartet in B-flat major, for Pianoforte, Violin, Viola and Violoncello, Op. 41

Assisting Artist, Mme. OLGA SAMAROFF

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Sixth Concert of the Season

AT FENWAY COURT

Friday Afternoon, February 25, at 4 o'clock

PROGRAMME

Brahms . . . . . Quintet (No. 2), Op. 111
Tschaikowsky . . . . . Quartet in F, Op. 22

Assisting Artist, Mr. JOSEF KOVAŘIK

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J. VON THEODOROWICZ, Second Violin
EMILE FERIR . . . . Viola
ALWIN SCHROEDER . Violoncello

FIFTH CONCERT

Tuesday Evening, March 15, 1910

JORDAN HALL

PROGRAMME

1. Beethoven . . String Quartet in C-sharp minor, Op. 131

2. Brahms . . Sextet for Strings in B-flat major, Op. 18

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Horns, Messrs. F. HAIN and H. LORBEER
Bassoons, Messrs. P. SADONY and J. HELLEBERG
Piano, Mr. A. DE VOTO

PROGRAMME

THIRD CONCERT. Thursday Evening, March 10, at 8.15

H. Woollett . . Quintet for Flute, Oboe, Clarinet, Horn, and Bassoon.
Siefert . . . . Sonate for Flute and Piano. (First time)
O. Fried . . . Adagio and Scherzo for 3 Flutes, 2 Oboes, English Horn, 3 Horns. 2 Bassoons, Contra Bassoon, 2 Harps, and Tympani. (First time)

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Mr. S. Noack, (Violin)
Mr. A. Bak, (Violin)
Mr. A. Gietzen, (Viola)
Mr. J. Keller, ('Cello)
Mr. A. Rettberg, (Tympani)

Mr. A. Battles, (Flute)
Mr. F. Mueller, (Oboe)
Mr. K. Stumpf (Bass Clarinet)
Mr. E. Mueller, (Bassoon)
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Boston Symphony Orchestra

MAX FIEDLER, Conductor

Twenty-ninth Season, 1909-10

SIXTH CONCERT

Thursday Evening, March 3, 1910

PROGRAMME

I. Bruckner . . . . . Symphony in E major, No. 7

I. Allegro moderato.
II. Adagio: Sehr feierlich und langsam.
III. Scherzo: Allegro. Trio: Etwas langsamer.
IV. Finale: Bewegt, doch nicht schnell.

II. Gluck . . . . . "Che Farq" ("Orfeo")

III. Arthur Foote . Suite in E major, Op. 63, for String Orchestra

IV. Songs:

a. Schubert . . . . . "Der Wanderer"
b. Brahms . . . . . "Sapphische Ode"
c. Korbay . . . . . "Birthday Song"

V. Smetana . . . . . Overture, "The Sold Bride"

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The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen), ordered; Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

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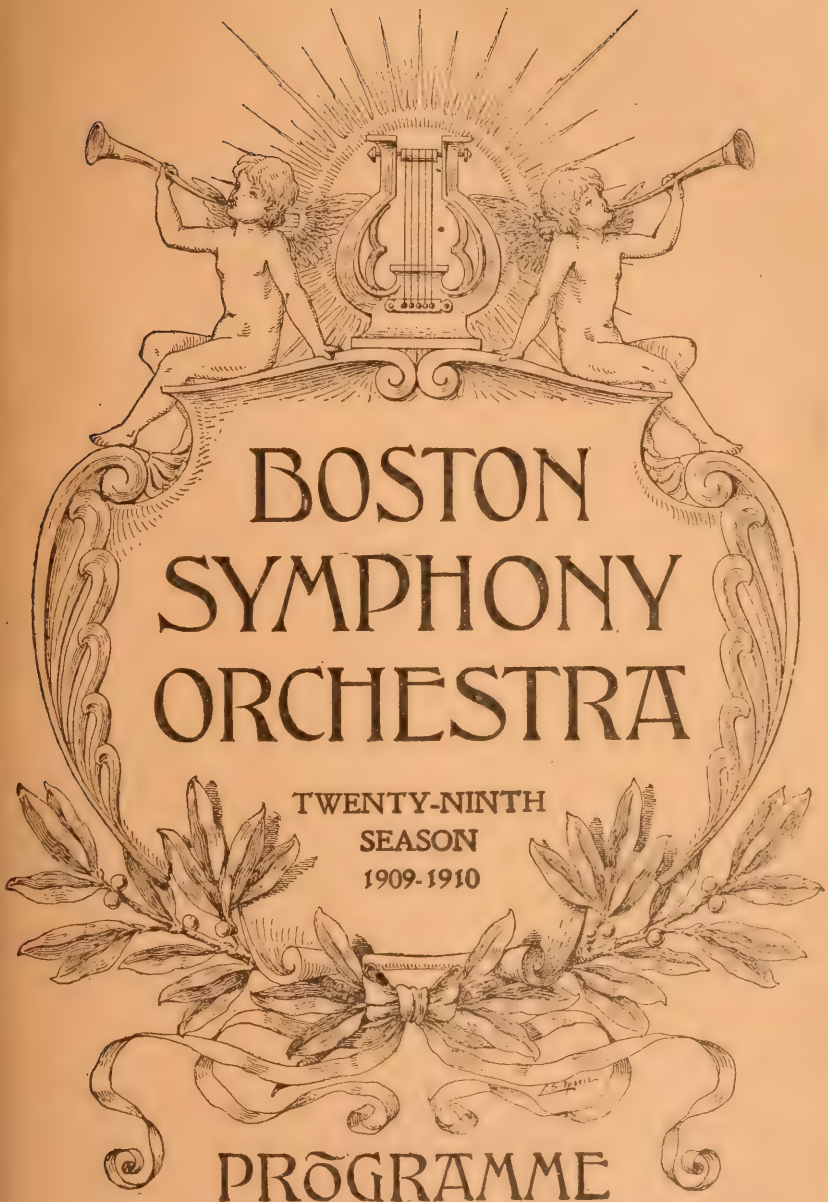
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PROGRAMME

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Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the

Seventeenth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, MARCH 4

AT 2.30 O'CLOCK

SATURDAY EVENING, MARCH 5

AT 8.00 O'CLOCK

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Goldstein, S.	Kurth, R.	Werner, H.	

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Fox, P.			

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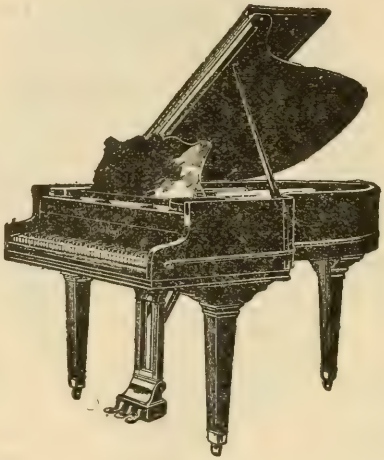
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Hain, F.	Hackebarth, A.	Heim, G.	Kenfield, L.	
Phair, J.	Schumann, C.	Merrill, C.		

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Schuëcker, H.	Rettberg, A.	Dworak, J.	Senia, T.
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FRIDAY AFTERNOON, MARCH 4, at 2.30 o'clock

SATURDAY EVENING, MARCH 5, at 8 o'clock

PROGRAMME

Wagner . . . . . A "Faust" Overture

Schumann . . . . Symphony in B-flat major, No. 1, Op. 38

I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace. Trio I.: Molto più vivace. Trio II.
IV. Allegro animato e grazioso.

Sibelius . . . . "A Saga," Tone Poem for Orchestra, Op. 9
First time in Boston

Strauss . . "On the Shore of Sorrento," the third movement of "From Italy," a Symphonic Fantasia, Op. 16

Tschaikowsky . . . . . Overture, "1812," Op. 49

Organist, Mr. MARSHALL

There will be an intermission of ten minutes after the symphony

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

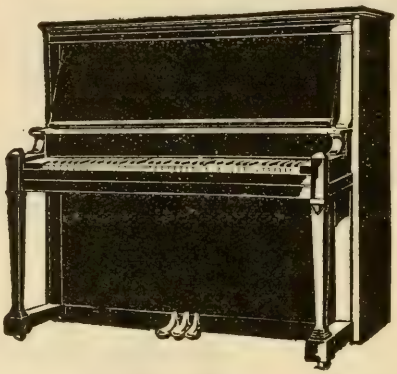
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A "FAUST" OVERTURE . . . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

While Wagner, conductor at Riga, was writing "Rienzi," he kept thinking of Paris as the one place for the production of his opera. He arrived in Paris, after a stormy voyage from Pillau to London, in September, 1839. He and his wife and a big Newfoundland dog found lodgings in the Rue de la Tonnellerie. This street was laid out in 1202, and it was named on account of the merchants in casks and hogsheads who there established themselves. The street began at the Rue Saint Honoré, Nos. 34 and 36, and ended in the Rue Pirouette; and it was known for a time in the seventeenth century as the Rue des Toilières. Before the street was formed, it was a road with a few miserable houses occupied by Jews. Wagner's lodging was in No. 23,* the house in which the illustrious Molière is said to have been born; and a tablet in commemoration of this birth was put into the wall in the Year VIII., and replaced when the house was rebuilt, in 1830. This street disappeared when Baron Hausmann improved Paris, and the Molière tablet is now on No. 31 Rue du Pont-Neuf.

In spite of Meyerbeer's fair words and his own efforts, Wagner was unable to place his opera; and he was obliged to do all manner of drudgery to support himself. He wrote songs, read proofs, arranged light music for various instruments, wrote articles for music journals.

He himself tells us: "In order to gain the graces of the Parisian salon-world through its favorite singers, I composed several French romances, which, after all my efforts to the contrary, were considered too out-of-the-way and difficult to be actually sung. Out of the depth of my inner discontent, I armed myself against the crushing reaction

* Félix and Louis Lazare, in their "Dictionnaire des Rues de Paris" (Paris, 1844), give 5 as the number of Molière's birth-house.

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of this outward art-activity by the hasty sketches and as hasty composition of an orchestral piece which I called an 'overture to Goethe's "Faust,"' but which was in reality intended for the first section of a grand 'Faust' symphony."

He wrote it, according to one of his biographers, in "a cold, draughty garret, shared with his wife and dog, and while he had a raging toothache." On the other side of the sheet of paper which bears the earliest sketch is a fragment of a French chansonette.

Before this, as early as 1832, Wagner had written incidental music to Goethe's drama and numbered the set Op. 5. These pieces were: Soldiers' Chorus, Rustics under the Linden, Brander's Song, two songs of Mephistopheles, Gretchen's song, "Meine Ruh' ist hin," and melodrama for Gretchen. (This music was intended for performance at Leipsic, where Wagner's sister, Johanna Rosalie (1803–37), the play-actress, as Gretchen, was greatly admired.*

It has been stated by several biographers that the overture to "Faust" was played at a rehearsal of the Conservatory orchestra, and that the players, unable to discover any purpose of the composer, held up hands in horror. Georges Servières, in his "Richard Wagner jugé en France," gives this version of the story. "The publisher Schlesinger busied himself to obtain for his young compatriot a hearing at the Société des Concerts. Wagner presented to the society the overture to 'Faust' which he had just sketched and which should form a part of a symphony founded on Goethe's drama. The *Gazette Musicale* of March 22, 1840, announced that an overture for 'Faust' by M. R. Wagner had just

* Some preferred her in this part to Schroeder-Devrient. Thus Laube wrote that he had never seen Gretchen played with such feeling: "For the first time the expression of her madness thrilled me to the marrow, and I soon discovered the reason. Most actresses exaggerate the madness into unnatural pathos. They declaim in a hollow, ghostly voice. Demoiselle Wagner used the same voice with which she had shortly before uttered her thoughts of love. This grewsome contrast produced the greatest effect." Rosalie married the writer, Dr. G. O. Marbach, in 1836.

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been rehearsed. After this rehearsal the players looked at each other in stupefaction and asked themselves what the composer had tried to do. There was no more thought of a performance."

Now the *Gazette Musicale* of March 22, 1840, spoke of Wagner's remarkable talent. It is said that the overture obtained "unanimous applause," and it added, "We hope to hear it very soon"; but it did not give the title of the overture.

But Glasenapp, a lover of detail, says in his Life of Wagner that this overture was not "Faust," but the "Columbus" overture, which was written for Apel's play in 1835, and performed that same year at Magdeburg, when Wagner was conductor at the Magdeburg Theatre. The overture to "Christoph Columbus" was performed at Leipsic (April 2, 1835), in the Gewandhaus; at Magdeburg (May 2, 1835), when Wagner conducted; at Leipsic (May 25, 1835); at Riga (April 1, 1838); and at Paris (February 4, 1841), at a concert of the *Gazette Musicale* to its subscribers.*

* Laube had said that this overture showed the composer in doubt as to whether he should follow in the footsteps of Beethoven or Bellini, and that the piece therefore made an impression somewhat like a Hegelian essay written in the style of Heine. H. Blanchard wrote in the *Gazette Musicale* after the performance: "This piece has the character and the form of a prelude: does it deserve the name overture, which the composer has well defined lately in this journal? Has he wished to paint the infinity of mid-ocean, the horizon which seemed endless to the companions of the famous and daring navigator, by a high tremolo of the violins? It is allowed us so to suppose; but the theme of the allegro is not sufficiently developed and worked out; the brass enter too uniformly, and with too great obstinacy, and their discords which shocked trained and delicate ears did not permit just valuation of M. Wagner's work, which, in spite of this mishap, seemed to us the work of an artist who has broad and well-arranged ideas, and knows well the resources of modern orchestration."

Specht wrote in the *Artiste* concerning the "Columbus" overture: "The composer of the overture, 'Chris-

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The first performance of the "Faust" overture was at a charity concert in the pavilion of the Grosser Garten, Dresden, July 22, 1844. The program was as follows: overture to Goethe's "Faust" (Part I.), Wagner; "The First Walpurgis Night" ballad for chorus and orchestra, poem by Goethe, music by Mendelssohn; "Pastoral" Symphony, Beethoven. Wagner conducted it. The work was called "Berliozian program music"; and acute critics discovered in it taunts of Mephistopheles and the atoning apparition of Gretchen, whereas, as we shall see, the composer had thought only of Faust, the student and philosopher. The overture was repeated with no better success, August 19, 1844. A correspondent of the Berlin *Figaro* advised Wagner to follow it up with an opera "which should be based neither on Goethe's nor on Klingemann's 'Faust,' but on the sombre old Gothic folk-saga, with all its excrescences, in the manner of 'Der Freischütz.'"

***

What was Wagner's purpose in writing this overture? To portray in music a soul "aweary of life, yet ever forced by his indwelling dæmon to engage anew in life's endeavors." His purpose will be understood

topher Columbus,' Herr Richard Wagner, is one of the most distinguished contributors to the *Gazette Musicale*. After the skilful way in which he had expounded his theories on the overture in that journal, we were curious to see how he would apply them in practice. The 'Columbus' overture may be divided into two main sections; the first depicts the doubts and discouragement of the hero, whose dogged adherence to his plan is dictated by a voice from above. Unfortunately, the leading theme, intended to express this idea, was entrusted to the trumpets, and they consistently played wrong; the real meaning of a cleverly worked out composition was, therefore, lost on all but a mere handful of serious listeners. The ideas in the work show dignity and artistic finish, and the extremely brief closing Allegro gives exalted expression to Columbus's triumph."

Three unfamiliar overtures by Wagner, the "Polonia" (1836), the "Columbus," and the "Rule Britannia" (1836–37), were performed for the first time in England at the Queen's Hall, London, January 2, 1905, Mr. Henry J. Wood conductor. The *Pall Mall Gazette* said of the "Columbus" overture: "The subject naturally attracted him who was at the time girding on the armor with which he was destined to storm the future. A great deal of the 'Columbus' is very strong, very noisy, and very theatrical; but there is one passage of extremely great beauty, in which a peculiar sense of a very softly moving sea is realized, the kind of thing, for example, which Mr. Kipling attempted to sing in words like this,—

> 'Where the sea egg flames on the coral, and the long-backed breakers croon
> Their ancient ocean legends to the lazy locked lagoon,'—

with a true sense of the endless seas in the South." The "Polonia" overture, edited by Felix Mottl, was played at Chicago by the Theodore Thomas Orchestra, February 21, 22, 1908. The "Christopher Columbus" overture, edited by Mottl, was played by the Philadelphia Orchestra at Philadelphia, February 14, 15, 1908.

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clearly if we examine the correspondence between Wagner and Liszt and Wagner and Uhlig.

Wagner wrote Liszt (January 30, 1848): "Mr. Halbert tells me you want my overture to Goethe's 'Faust.' As I know of no reason to withhold it from you, except that it does not please me any longer, I send it to you, because I think that in this matter the only important question is whether the overture pleases you. If the latter should be the case, dispose of my work; only I should like occasionally to have the manuscript back again."*

In 1852 Wagner reminded Liszt of the manuscript, hoped he had given it to a copyist, and added: "I have a mind to rewrite it a little and to publish it. Perhaps I shall get money for it." He reminded him again a month later. By Liszt's reply (October 7, 1852) it will be seen that he had already produced the overture at Weimar:† "A copy of it exists here, and I shall probably give it again in the course of this winter. The work is quite worthy of you; but, if you will allow me to make a remark, I must confess that I should like either a second middle part or else a quieter and more agreeably colored treatment of the present middle part. The brass is a little too massive there, and—forgive my opinion—the motive in F is not satisfactory: it wants grace in a certain sense, and is a kind of hybrid thing, neither fish nor flesh, which stands in no proper relation of contrast to what has gone before and what follows, and in consequence impedes the interest.

*The Englishing of these excerpts from the Wagner-Liszt correspondence is by Francis Hueffer.

†This performance was on May 11, 1852. Liszt wrote to Wagner, "Your 'Faust' overture made a sensation, and went well."

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If instead of this you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would gain very much. Think this over, and do not be angry in case I have said something stupid."

Wagner answered (November 9, 1852): "You beautifully spotted the lie when I tried to make myself believe that I had written an overture to 'Faust.' You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it 'Faust in Solitude.' At that time I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation. If now, from a last remnant of weakness and vanity, I hesitate to abandon this 'Faust' work altogether, I shall certainly have to remodel it, but only as regards instrumental modulation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, 'Faust in Solitude,' or 'The Solitary Faust: a Tone-poem for Orchestra.'"

Compare with this Wagner's letter to Theodor Uhlig (November 27, 1852): "Liszt's remark about the 'Faust' overture was as follows: he missed a second theme, which should more plastically represent

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'Gretchen,' and therefore wished to see either such an one added, or the second theme of the overture modified. This was a thoroughly refined and correct expression of feeling from him, to whom I had submitted the composition as an 'Overture to the first part of Goethe's "Faust."'* So I was obliged to answer him that he had beautifully caught me in a lie when (without thought) I tried to make myself or him believe that I had written such an overture. But he would quickly understand me if I were to entitle the composition 'Faust in Solitude.' In fact, with this tone-poem I had in my mind only the first movement of a 'Faust' symphony: here Faust is the subject, and a woman hovers before him only as an indefinite, shapeless object of his yearning; as such, intangible and unattainable. Hence his despair, his curse on all the torturing semblance of the beautiful, his headlong plunge into the mad smart of sorcery. The *manifestation* of the woman was to take place only in the second part; this would have Gretchen for its subject, just as the first part, Faust. Already I had theme and mood for it: then—I gave the whole up, and—true to my nature—set to work at the 'Flying Dutchman,' with which I escaped from all the mist of instrumental music, into the clearness of the drama. However, that composition is still not uninteresting to me; only, if one day I should publish it, it would have to be under the title, 'Faust in Solitude,' a tone-poem. (Curiously enough, I had already resolved upon this '*tone-poem*' when you made so merry over that name—with which, however, I was forced to make shift for the occasion.)"

Liszt asked (December 27, 1852) if Wagner could not prepare his new version of the overture for performance at a festival at Carlsruhe: "I am glad that my marginal notes to your 'Faust' overture have not displeased you. In my opinion, the work would gain by a few *elongations*. Härtel will willingly undertake the printing; and, if you will give me particular pleasure, make me a present of the manuscript when it is no longer wanted for the engraving. This overture has lain with me so long, and I have taken a great fancy to it. If, however, you have disposed of it otherwise, do not mind me in the least, and give me some day another manuscript."

* This was the title of the overture when it was performed for the first time at Dresden.

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Wagner wrote to Liszt from Zürich (January 19, 1855), and congratulated him on the completion of his "Faust" symphony: "It is an absurd coincidence that just at this time I have been taken with a desire to remodel my old 'Faust' overture. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here, under the title of 'A "Faust" Overture.' The motto will be:—

Der Gott, der mir im Busen wohnt,
Kann tief mein Innerstes erregen;
Der über allen meinen Kräften thront,
Er kann nach aussen nichts bewegen;
Und so ist mir das Dasein eine Last,
Der Tod erwünscht, das Leben mir verhasst!

but I shall not publish it in any case."

This motto was retained. Englished by Charles T. Brooks, it runs:—

The God who dwells within my soul
Can heave its depths at any hour;
Who holds o'er all my faculties control
Has o'er the outer world no power.
Existence lies a load upon my breast,
Life is a curse, and death a longed-for rest.

The revised overture was performed for the first time on January 23, 1855, at a concert of the Allgemeine Musikgesellschaft, Zürich.

Liszt wrote January 25 of that year: "You were quite right in arranging a new score of your overture. If you have succeeded in making the middle part a little more pliable, this work, significant as it was before, must have gained considerably. Be kind enough to have a copy made, and send it me *as soon as possible*. There will probably be some orchestral concerts here, and I should like to give this overture at the end of February."

Wagner replied: "Herewith, dearest Franz, you receive my remod-

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elled 'Faust' overture, which will appear very insignificant to you by the side of your 'Faust' symphony. To me the composition is interesting only on account of the time from which it dates; this reconstruction has again endeared it to me; and, with regard to the latter, I am childish enough to ask you to compare it very carefully with the first version, because I should like you to take cognizance of the effect of my experience and of the more refined feeling I have gained. In my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work and the coarsenesses which one has cast off. You will be better pleased with the middle part. I was, of course, unable to introduce a new motive, because that would have involved a remodelling of almost the whole work; all I was able to do was to develop the sentiment a little more broadly, in the form of a kind of enlarged cadence. Gretchen of course could not be introduced, only Faust himself:—

'Ein unbegreiflich holder Drang,
Trieb mich durch Wald und Wiesen hin,' etc.

The copying has, unfortunately, been done very badly, and probably there are many mistakes in it. If some one were to *pay me well* for it, I might still be inclined to publish it. Will you try the Härtels for me? A little money would be very welcome in London, so that I might the better be able to save something there. Please see to this."*

* Wagner had been invited in January, 1855, to conduct the concerts of the Philharmonic Society, London, in March, April, May, and June.

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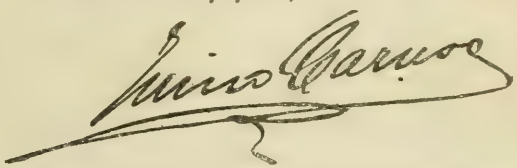
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Liszt approved the changes, and sent the score to the Härtels. "If you are satisfied with an honorarium of twenty louis d'or, write to me simply 'Yes,' and the full score and parts will soon be published. To a larger honorarium the Härtels would not agree."

Wagner answered from London: "Let the Härtels have my 'Faust' overture by all means. If they could turn the twenty louis d'or into twenty pounds, I should be glad. In any case, they ought to send the money here as soon as possible. I do not like to dun the Philharmonic for my fee, and therefore want money. . . . The publication of this overture is, no doubt, a weakness on my part, of which you will soon make me thoroughly ashamed by your 'Faust' symphony." But Härtel did not consent to the change of louis d'or into pounds. Wagner complained (May 26, 1855) of an "abominable arrangement" of the overture published by the same firm; he also spoke of wrong notes in manuscript score as well as in the arrangement. "You will remember," wrote Wagner, "that it was a copy which I sent to you for your own use, asking you to correct such errors as might occur in your mind, or else to have them corrected, because it would be tedious for me to revise the copy." At the end of 1855 or very early in 1856 Wagner wrote: "I also rejoice in the fiasco of my 'Faust' overture, because in it I see a purifying and wholesome punishment for having published the work in despite of my better judgment; the same religious feeling I had in London when I was bespattered with mud on all sides."

ship of these concerts to any one who was resident in London, were compelled to refuse it. The eighth musician to whom application was made was Richard Wagner. It is a subtle commentary upon the change which had come over the dream-spirit of the world, when, among the musicians of that period, Wagner should be reckoned as a mere eighth. The comments which were made in every direction boded not much good for the popularity of Wagner in London. Wagner, of course, at this point undergoing the throes of the great man persecuted by contemporaries, had determined to win by sheer force of character. Through all the intricacies of correspondence and criticism, of vehement passions raised here and there, of accusations against musical accuracy, of declarations that Wagner was a mere impostor, and all the rest of it, Wagner remained true to his own ideal of self, despite everything. On March 12, 1855, he conducted his first Philharmonic concert in town, the program including works by Beethoven, Mozart, Haydn, and Weber. J. W. Davison gave what is described by Mr. Ellis as a surprisingly mild criticism of this concert. So the tale wags on, the critics practically ignoring Wagner and pitting themselves against his prevailing genius. Chorley's *Athenæum* article is nothing more than disgusting to one who reads it anew at the present day. It is described by Mr. Ashton Ellis as 'the kick of a contemptible bully.' In any case, as time went on, the critics seem to have become divided, if only in a small way, into distinct camps; some were faintly for, and some were rabidly against Wagner. Chorley describes certain movements from 'Lohengrin' as being those in which there 'is not even a pretext of melody'; he also describes the Prelude as an idea, 'if idea it be,' which recalls 'Euryanthe.' One need not go further into the details of this bulky but highly interesting biography, save by explaining that the last chapter is devoted to a general summary of the hostile attacks which Wagner had to endure, a chapter written under the title of 'Requiescant.'"—*Vernon Blackburn in the Pall Mall Gazette.*

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The manuscript score of the original edition is in the Liszt Museum at Weimar. The manuscript of the revised edition is, or was until a very recent date, at Wahnfried in Bayreuth.

The first performance of the overture in Paris was at a Pasdeloup concert, March 6, 1870.

The first performance in the United States was at Boston, January 3, 1857, at a Philharmonic concert, Mr. Zerrahn conductor, in the Melodeon. The orchestra was made up of about thirty-five players. The music was then praised by Mr. John S. Dwight as "profound in sentiment, original in conception, logical in treatment, euphonious as well as bold in instrumentation, and marvellously interesting to the end." "It seemed," wrote Mr. Dwight, "to fully satisfy its end; it spoke of the restless mood, the baffled aspiration, the painful, tragic feeling of the infinite amid the petty, chafing limitations of this world which every soul has felt too keenly, just in proportion to the depth and intensity of its own life and its breadth of culture. Never did music seem more truly working in its own sphere, except when it presents the heavenly solution and sings all of harmony and peace." And this burst of appreciation was in 1857—and in the city of Boston.

The first performance of the overture in New York was by the Philharmonic Society, Mr. Eisfeld conductor, January 10, 1857.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, three bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

The work, which is in the form of the classic overture, begins with a slow introduction, or exposition of almost the whole thematic material to be treated afterward in due course, Sehr gehalten (Assai sostenuto), D minor, 4-4. The opening phrase is given out by the bass tuba and double-basses in unison over a pianissimo roll of drums, and is answered by the 'cellos with a more rapid phrase. The violins then have a phrase which is a modification of the one with which the work begins, and in turn becomes the first theme of the allegro. A cry from wind instruments follows, and is repeated a fourth higher. After development there is a staccato chord for full orchestra, and the main body of the overture begins. Sehr bewegt (Assai con moto), D minor, 2-2. There

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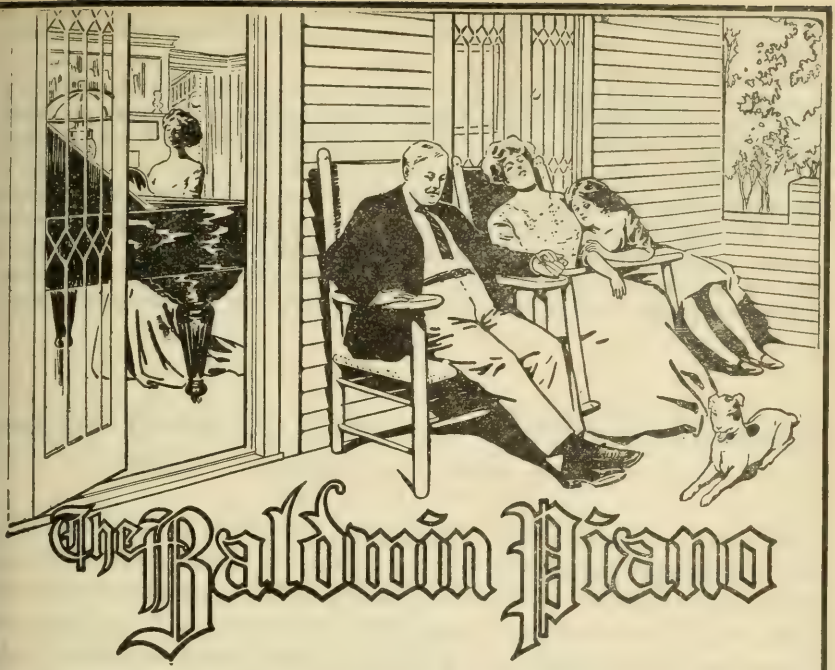
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is a reappearance of the theme first heard, but in a modified form. It is given out by the first violins over harmonies in bassoons and horns, and the antithesis is for all the strings. After a fortissimo is reached the cry of the wind instruments is again heard. There is a long development in the course of which a subsidiary theme is given to the oboe. The second theme is a melody in F major for flute. The free fantasia is long and elaborate. The first entrance of trombones on a chord of the diminished seventh, accompanied fortissimo by the whole orchestra and followed by a chord of the second, once excited much discussion among theorists concerning the propriety of its resolution. The third part of the overture begins with a tumultuous return of the first theme; the development differs from that of the first part. The coda is long.

SYMPHONY NO. 1, IN B-FLAT MAJOR, OP. 38 . . ROBERT SCHUMANN

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856.)

Schumann worked during 1832–33 on a symphony in G minor. The first movement was played for the first time at a concert given in Zwickau, November 18, 1832, by Clara Wieck, who was then thirteen years old. This movement was also played February 12, 1833, at Schneeberg, where Schumann lived for a time with his brothers, and at Leipsic, April 29, 1833, as a first movement of a First Symphony.

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It is said that the whole symphony was performed at Zwickau in 1835, under Schumann's direction; that the last movement was a failure. We know that the symphony was completed and never published. Schumann himself wrote to Hofmeister from Schneeberg (January 29, 1833): "The symphony is going ahead. It is being diligently rehearsed here with Beethoven's in A major, and you would scarcely know it by the performance at Zwickau." In a letter dated in 1839 he wrote of a symphony which he had nearly finished in 1832.

During the years from 1833 to 1841 Schumann wrote many of his finest and most characteristic works, but they were pianoforte pieces—Études Symphoniques, Carneval, Sonata in F-sharp minor, Sonata in G minor, Fantasie, Phantasiestücke, Davidsbündler, Kreisleriana, Novelletten, Nachtstücke, Faschingsschwank—and songs. But in 1841 he wrote the Symphony No. 1, in B-flat; Overture, Scherzo, and Finale (Finale rewritten in 1845); Symphony in D minor (rewritten in 1851, and now known as the Fourth); Allegro for piano and orchestra (used as first movement to Piano Concerto, Op. 54).

Schumann was married to Clara Wieck, September 12, 1840, after doubts, anxieties, and opposition on the part of her father, after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal,"—the *Neue Zeitschrift für Musik*, founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost

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exhausted me. Think of it, a whole symphony—and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it toward the end of that year.)

Mr. Berthold Litzmann, in the second volume of his "Clara Schumann" (Leipsic, 1906), gives interesting extracts from the common diary of Schumann and his wife, notes written while Schumann was composing this symphony.

Toward the end of December, 1840, she complained that Robert had been for some days "very cold toward her, yet the reason for it is a delightful one." January 17–23, 1841: She wrote that it was not her week to keep the diary; "but, if a man is composing a symphony, it is not to be expected that he will do anything else. . . . The symphony is nearly finished; I have not yet heard a note of it, but I am exceed-

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ingly glad that Robert at last has started out in the field where, on account of his great imagination, he belongs." January 25: "To-day, Monday, Robert has nearly finished his symphony; it was composed chiefly at night—for some nights my poor Robert has not slept on account of it. He calls it 'Spring Symphony.' . . . A spring poem by **gave him the first impulse toward composition."

(Litzmann adds in a note that Schumann at first thought of mottoes for the four movements, "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring." Clara did not write out the poet Böttger's name in her diary.)

According to the diary Schumann completed the symphony on Tuesday, January 26: "Begun and finished in four days. . . . If there were only an orchestra for it right away. I must confess, my dear husband, I did not give you credit for such dexterity." Schumann began to work on the instrumentation January 27, and Clara impatiently waited to hear a note of the symphony. The instrumentation of the first movement was completed February 4, that of the second and third movements on February 13, that of the fourth on February 20, in the year 1841. Not till February 14 did Schumann play the symphony to her. E. F. Wenzel, later a teacher at the Leipsic Conservatory, and E. Pfundt, a kettledrum player of the Gewandhaus orchestra, were present. "I should like," she wrote in her diary, "to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul." The instrumentation was completed on February 20.

Clara wrote to Emilie List after the performance: "My husband's symphony achieved a triumph over all cabals and intrigues. . . . I never heard a symphony received with such applause."

Robert wrote in the diary some days before that his next symphony should be entitled "Clara"; "and I shall paint her therein with flutes, oboes, and harps."

***

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It is a singular fact that Schumann himself makes no reference to a poem that undoubtedly influenced him in the composition of this symphony. In October, 1842, he gave his portrait, the one by Kriehuber, to Adolph Böttger, and he wrote as a dedication three measures of music with these words: "Beginning of a symphony inspired by a poem of Adolph Böttger: to the poet, in remembrance of Robert Schumann." The music was the opening theme given to horns and trumpets. Böttger said that the poem was:—

Du Geist der Wolke, trüb' und schwer,
Fliegst drohend über Land und Meer.

Dein grauer Schleier deckt im Nu
Des Himmels klares Auge zu.

Dein Nebel wallt herauf von fern,
Und Nacht verhüllt der Liebe Stern:

Du Geist der Wolke, trüb' und feucht,
Was hast Du all' mein Glück verscheucht,

Was rufst Du, Thränen in's Gesicht
Und Schatten in der Seele Licht?

O wende, wende Deinen Lauf,—
Im Thale blüht der Frühling auf!

These verses have thus been Englished in prose: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist

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seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou hast frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!"

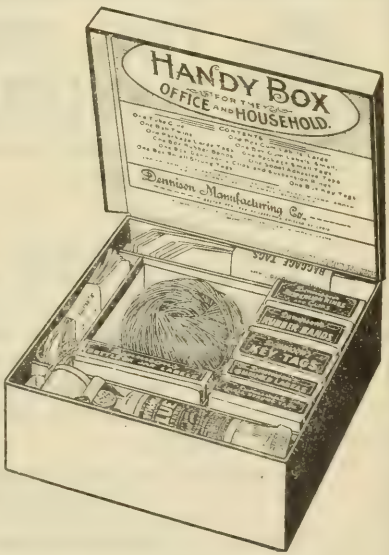
***

I am indebted to Mr. John Kautz, of Albany (N.Y.), who knew Böttger, for the following notes: "Now, pondering the above inspirational poem, the unsophisticated reader, noting its sombreness, its brimfulness of despair and agonizing sentiment, would wonder how on earth it could have any psychological connection with the origin of a musical work so seemingly foreign in spirit, so sunny, buoyant, and optimistic, as is the Schumann Symphony in B-flat. But, if the reader will carefully note the last line, 'Im Thale blüht der Frühling auf!" he will be given the key that will dispel all his mystification. The symphony is the apotheosis of spring, and all that it symbolizes in philosophy and life. The lyre of Schumann may have sounded deeper chords, but scarcely more enduring ones. It will live henceforward as the Spring Symphony. Why Schumann should have chosen the symphonic rather than some other form, in giving utterance to his ideas, remains unexplained. It is known that even to a later time he adhered to, and repeatedly expressed, the opinion that nothing new could any more be evolved out of the sonata (symphony) or overture form. Even as late as 1832 he went so far as to ask, in a letter

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to the critic Rellstab, in Berlin, 'Why should there not be an opera without words?'

"Adolph Böttger," says Mr. Kautz, "during the early part of his career, was one of the leading spirits in the literary and musical circles of Leipsic, and was in close friendly relations with Liszt, Schumann, Mendelssohn, Hiller, and Gade. He had known Wagner from boyhood up, and had attended both the gymnasium and the university with him; but their artistic tendencies diverged later on, and they became estranged. Böttger, like the rest of his Leipsic brethren, failed to realize Wagner's towering genius. When in a reminiscent mood, his conversation was full of interesting experiences. Thus, he once mentioned—what must now seem surprising—that Schumann frequently expressed his disapprobation of Madame Clara Schumann's conception of his piano works. As partially confirmatory of this, there is at least one letter extant in which Schumann admonishes her to play certain of his pieces 'just twice again as slow.' In another letter he warns her against her impetuosity in playing his music. It is known that to the end of her life Madame Schumann always preferred playing the Finale of the Études Symphoniques in the first and not in the improved second version. Can we imagine it possible that the 'Schumann tradition,' as represented for years by Madame Schumann, may have been a myth, after all?"

Mr. Kautz gives as an explanation of the fact that Schumann in his letters never alluded to the "true origin of his symphony" the "habitual taciturnity of Schumann, his secretiveness, and the suspiciousness with which he regarded nearly all of his associates." "I have not the



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means at hand of stating definitely in what year the verses first appeared, but it could not have been much earlier than 1840. Schumann's autographic letter, together with one of Mendelssohn's, containing his musical setting of Böttger's 'Ich hör' ein Vöglein locken,' were both framed, and occupied conspicuous positions among the many other attractions that crowded the walls of the poet's library.

"Adolph Böttger was born at Leipsic in 1815, and during the early forties achieved considerable fame as a writer of very high-class verse, representing, with Geibel, Freiligrath, and others, the aftermath of German romantic poetry; but it was chiefly as a translator of English poetry, of Shakespeare, Byron, and Longfellow, that he became renowned. His German translation of Lord Byron, in the metre of the original, was a veritable *tour de force*, reaching many editions, and resulting in making Byron's name a household word in Germany. But, while thus popularizing the fame of others, his own strong, original work was being gradually overlooked and neglected, and now his once so admired lyrics are mostly relegated to the anthologies. Böttger was only another earlier martyr to the same irony of fate that has now overtaken Edward Fitzgerald.

"Böttger was the possessor of many rare and valuable autographs and relics of departed celebrities. Among the latter were locks of hair from the heads of Schiller and Goethe down to the plug hat that had once belonged to the great and mighty Klopstock. This hat had for some time previously been in the possession of the dull poet and hymn writer, Johannes Minckwitz, professor of literature in the University of Leipsic; and the story goes that, as long as Minckwitz lived, he never failed to observe the annual return of Klopstock's birthday by sallying forth clad in the historic hat. Adolph Böttger died along in the seventies, in poverty and neglect. I do not know what became of his collection of rarities."

***

It is well known that the original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony March 28, 1841, led by Mendelssohn: indeed,

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two of the tones could hardly be heard, on account of the character of the instruments then used. Schumann then put the opening measures a third higher. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

***

This symphony was produced at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the hall of the Gewandhaus, Leipsic, March 31, 1841. Mendelssohn conducted. The symphony was played from manuscript. The program was as follows:—

Chorus, "Des Staubes eitel Sorgen" . . . . . *Haydn*
Adagio and Rondo from Concerto in F minor . . . . . *Chopin*
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Fantasie on Themes from "Moses" . . . . . *Thalberg*
CLARA SCHUMANN.

The melophone was a forerunner of the modern reed organ. It was ıvented in 1837 by Leclerc, a watchmaker of Paris, and was in the ɔrm of a huge guitar. The right hand acted as blower. Halévy used ıe instrument in his opera, "Guido et Ginevra" (Paris, 1838).

***

On August 13, 1841, the symphony was played in the Gewandhaus, ıat corrections might be made for publication. The parts were pubshed in September, 1841, and the first proofs came on September 13, lara Schumann's birthday and the baptismal day of Marie, her first aughter. The score was not published until 1853.

On the program of the concert in which the symphony was perɔrmed for the first time the movements were thus indicated:

Introduzione und Allegro vivace.
Larghetto und Scherzo.
Allegro animato.

***

The symphony was afterward played at Leipsic, November 15, 1841, t a concert of the Euterpe Society, led by Johann Verhulst; at Weimar, Jovember 21, 1841, at a concert for the benefit of the Court Orchestra Iusicians' Fund, led by A. E. Chelard; at Rudolstadt, January 21, 842, led by Fr. Müller; at Bremen, February 25, 1842, at a private con-

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cert, led by Reim; at Dresden, March 1, 1842, at a subscription concert, led by Hartung; at Hamburg, March 5, 1842, at the fifty-sixth Philharmonic private concert led by F. W. Grund; at St. Petersburg, March 9, 1844, at a private concert arranged by Count Wielhorsky for Schumann, when Schumann led; at Vienna, January 1, 1847, in the third of Clara Schumann's concerts, when the orchestra was the full orchestra of the Imperial Court Theatre and Schumann led.

***

The symphony was played for the first time in England at a Philharmonic concert, London, June 5, 1854. The *Musical World*, the leading weekly journal, ably edited, spoke as follows: "The only novelty was Herr Schumann's Symphony in B-flat, which made a dead failure, and deserved it. Few of the ancient 'Society of British Musicians' symphonies were more incoherent and thoroughly uninteresting than this. If such music is all that Germany can send us of new, we should feel grateful to Messrs. Ewer and Wessel if they would desist from importing it."

Schumann's Overture, Scherzo, and Finale had been played the year before (April 4) at a Philharmonic concert. Extracts from the review published in the same journal will show the attitude of the leading English musicians of the early fifties toward the composer:—

"Robert Schumann and Richard Wagner (uncle of the famous Mdlle. Joanna Wagner) are the representatives of what is styled the 'æsthetic' school in Germany. The latter has written chiefly for the theatre, the former for the orchestra and the chamber. Of Wagner we expect to have an early opportunity of speaking. Of Schumann we have been compelled to speak frequently, and, as it has happened, never in terms of praise. So much has been said of this gentleman, and so highly has he been extolled by his admirers, that we who, born in England, are not necessarily acquainted with his genius, have been led to expect a new Beethoven or, to say the least, a new Mendelssohn. Up to the present time, however, the trios, quartets, quintets, which have been introduced by Mr. Ella, at the Musical Union, and by other adventurous explorers for other societies, have turned out to be the very

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opposite of good. An affectation of originality, a superficial knowledge of the art, an absence of true expression, and an infelicitous disdain of form have characterized every work of Robert Schumann hitherto introduced in this country. The affected originality had not enough of genuine feeling to be accepted, while the defects by which it was accompanied gave its emptiness and false pretension a still smaller chance of taking hold of public favor. The statement of these objections, however, has always been met by the answer: 'Oh, you have not heard Schumann's best works: you should know his orchestral compositions, his Symphony in B-flat, and, above all, his Overture, Scherzo, and Finale.' Well, we have heard the Overture, Scherzo, and Finale, . . . and we regret to say that, bad as we consider the chamber compositions of the author, we are forced to pronounce the present orchestral work still worse." Then follows an attack on this piece. This is the closing sentence: "The general style betrays the patchiness and want of fluency of a tyro; while the forced and unnatural turns of cadence and progression declare neither more nor less than the convulsive efforts of one who has never properly studied his art to hide the deficiencies of early education under a mist of pompous swagger." The reviewer comments on the disapproval of the audience, and adds: "And yet Robert Schumann, according to some, is the composer who in combination with Richard Wagner—'Brother Wagner,' be it understood—is to raise a new school of art, to extinguish Mendelssohn, and to teach the worshippers of Handel, Bach, Mozart, and Beethoven many important secrets which the scores of these great masters have never yet disclosed. Oh, that a musical Pope would start up and write a musical Duniad! Thus, and only thus, would the so-called æsthetic school be exposed to the world in its proper light."

Henry F. Chorley was equally severe in the *Athenæum:* "Young Germany is in a fever which, should it last, will superinduce an epilepsy fatal to the life of music. . . . The upholders of Dr. Schumann will take a last refuge in symphonies, especially in a symphony in B-flat described by them to be a master-work. This I heard at Leipsic, with less than little satisfaction. In all such cases of disappointment there is an answer ready stereotyped, and thought to be decisive. The listener



who cannot be charmed is sure to be reminded how the great works of Beethoven were misjudged at the outset of his career. But the examples are not parallel. Beethoven's works were, for a while, misunderstood, I venture to reply, because Beethoven was novel. The works of Dr. Schumann will by certain hearers be forever disliked, because they tell us nothing that we have not known before though we might not have thought it worth listening to. To change the metaphor, as well, it seems to me, might the *pentimenti* and chips of marble hewn off the block and flung to the ground by a Buonarotti's chisel, if picked up and awkwardly cemented by some aspiring stone patcher, pass for an original figure, because the amorphous idol was cracked, flawed, and stained—had the nose of a Silenus above the lip of a Hebe, and arms like Rob Roy's long enough to reach its knees—as such *centos* of common phrases and rejected chords be accepted for creations of genius because they are presented with a courageous eccentricity and pretension." Chorley then savagely reviewed the symphony in detail and concluded with this sentence: "The mystagogue who has no real mysteries to promulgate would presently lose his public, did he not keep curiosity entertained by exhibiting some of the charlatan's familiar tricks."

***

If the English reviewers described the Symphony in B-flat as one belonging to the "Broken Crockery School," if they hooted Schumann's works and in 1854 accused the composer of suffering from delirium tremens, the Parisian critics were far better disposed. Fragments of the symphony were performed at a Popular Concert led by Pasdeloup, January 19, 1862. The whole symphony was played at a Conservatory Concert, led by George Hainl, December 15, 1867. The critics praised the work, and said the audience was "ravished by the beauty of the music." Schumann influenced the French as well as the Russian composers. The English were faithful to Mendelssohn, and their composers have not yet wholly escaped from slavish imitation of the least praiseworthy characteristics of that composer. It was an Englishman who said of Schumann, "Having an inordinate ambition to be ranked as an original thinker, he gives to the world the ugliest possible music." It was Émile Zola who put into the mouth of Gagnière: "O Schumann, despair, the luxury of despair! Yes, the end of all, the last song of mournful purity, soaring over the ruins of the world!"

***

In Vienna the symphony, led by Schumann in 1847, fell absolutely flat. The composer was known only as "Clara Wieck's husband," and for years in Vienna he was associated with Liszt and Wagner as makers

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of *Zukunftsmusik*, dangerous fellows. Schumann was thus strengthened in his earlier opinion, that "the Viennese are an ignorant people, and know little of what goes on outside their own city." Nor was the symphony more favorably received in 1856, when it was conducted by Hellmesberger. In 1861 the Viennese public first began to find some beauty in the music.

***

The first performance in New York was by the Philharmonic Society, April 23, 1853, led by Theodore Eisfeld.

The first performance in Boston was a little earlier, January 15, 1853, by the Musical Fund Society, Mr. Suck conductor. The score itself, however, was known here before that date. Mr. William Mason heard a performance at the Gewandhaus in Leipsic: "I was so wrought up by it that I hummed passages from it as I walked home, and sat down at the piano when I got there, and played as much of it as I could remember. I hardly slept that night for the excitement of it. . . . I grew so enthusiastic over the symphony that I sent the score and parts to the Musical Fund Society of Boston, the only concert orchestra then in that city, and conducted by Mr. Webb. They could make nothing of the symphony, and it lay on the shelf for one or two years. Then they tried it again, saw something in it, but somehow could not get the swing of it, possibly on account of the syncopations. Before my return from Europe, in 1854, I think they finally played it. In speaking of it, Mr. Webb said to my father: 'Yes, it is interesting; but in our next concert we play Haydn's "Surprise Symphony," and that will live long after this symphony of Schumann's is forgotten.' Many years afterward I reminded Mr. Webb of this remark, whereupon he said, 'William, is it possible that I was so foolish?'" ("Memories of a Musical Life," by William Mason. New York, 1901, pp. 40, 41.)

Mr. John S. Dwight reviewed the performance in his *Journal of Music*, January 22, 1853: "We doubt not, very various opinions were formed of this composition among the audience. To many its novelty (without superficial brilliancy) and its very richness, fulness, earnestness

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of meaning made it dull, and would have made it so, had it been ever so perfectly presented. On the other hand, the thoroughly initiated, intimate admirers of Schumann (what few there were there present) were naturally keenly sensitive to every fault of execution, and could scarce contain themselves from crying out about the murder of their hero. . . . If parts were blurred and confused; if here and there passages were roughly rendered; if movements were unduly hurried or retarded (a matter about which we could only surmise, not knowing the work beforehand); if flutes and oboes and violins sometimes returned a thin and feeble answer to the over-ponderous blasts of the trombones,—still an imposing, although now and then obscured, outline loomed before us of a grand, consistent, original, inspired whole. It moved us to respect and to desire deeper acquaintance with the new symphonist."

***

The Symphony in B-flat has been played at these concerts, under Mr. Henschel, March 4, 1882; Mr. Gericke, November 15, 1884, November 13, 1886, November 3, 1888; Mr. Nikisch, March 8, 1890, January 31, 1891, April 16, 1892, January 28, 1893; Mr. Paur, November 25, 1893, December 7, 1895, October 23, 1897; Mr. Gericke, October 14, 1899, January 4, 1902, March 5, 1904, November 25, 1905; Dr. Muck, November 3, 1906.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, triangle (in the first movement), and strings. The score is dedicated to Friedrich August, King of Saxony.

The first movement opens with an introduction, Andante un poco maestoso, B-flat major, 4-4, which begins with a virile phrase in the horns and trumpets, answered by the full orchestra fortissimo. There are stormy accents in the basses, with full chords in the brass and other strings, and each chord is echoed by the wood-wind. Flute and clarinet notes over a figure in the violas lead to a gradual crescendo ed accelerando, which introduces the Allegro molto vivace, B-flat major, 2-4. This begins at once with a brilliant first theme. The chief figure is taken from the initial horn and trumpet call as Schumann originally

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wrote it. The development of the theme leads finally to a modulation to the key of C major, and there is the thought, naturally, of F major as the tonality of the second theme, but this motive given out by the clarinets and bassoons is in no definite tonality; it is in a mode which suggests A minor and also D minor; the second section ends, however, in F major, and the further development adheres to this key. The first part of the movement is repeated. The free fantasia is long and elaborately worked out. The first motive does not return in the shape it has at the beginning of the Allegro, but in the broader version heard at the opening of the Introduction. The long coda begins Animato, poco a poco stringendo, on a new theme in full harmony in the strings, and it is developed until horns and trumpets sound the familiar call.

The second movement, Larghetto, E-flat major, 3-8, opens with a romanza developed by the violins. The second theme, C major, is of a more restless nature, and its phrases are given out alternately by the wood-wind and violins. The melodious first theme is repeated, B-flat major, by the violoncellos against an accompaniment in second violins and violas and syncopated chords in the first violins and the wood-wind. There is a new episodic theme. The first motive appears for the third time, now in E-flat major. It is sung by the oboe and horn, accompanied by clarinets and bassoons, with passages in the strings. Near the close of the short coda are solemn harmonies in bassoons and trombones. This movement is enchained with the Scherzo.

The Scherzo, molto vivace, D minor, 3-4, begins in G minor. The first trio, molto più vivace, D major, 2-4, includes harmonic interplay between strings and wind instruments. It is developed at some length,

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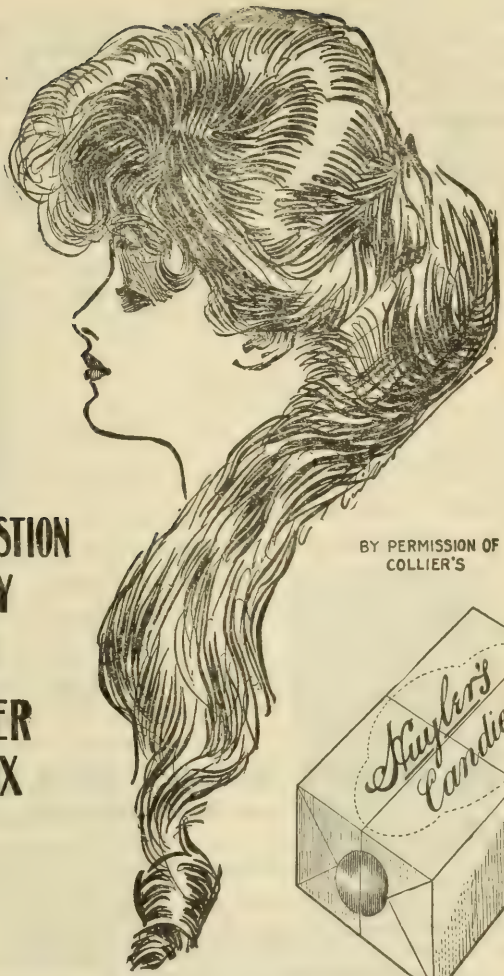
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and the Scherzo is repeated. There is a second trio, B-flat major, 3-4, with imitative contrapuntal work, and it is followed by a second repetition of the Scherzo. A short coda has the rhythm of the first trio and brings the end.

Finale: Allegro animato e grazioso, B-flat major, 2-2. It begins with a fortissimo figure which is used hereafter. The first theme, a cheerful, tripping dance melody, enters and is developed by strings and wood-wind. The second theme, equally blithe, is in G major, and the impressive initial figure of the full orchestra at the beginning of the movement, now given out by the strings, is in the second phrase. The two motives are worked up alternately. The free fantasia opens quietly. Trombones sound the rhythm of the first theme of the first movement. There is a long series of imitations on the first theme of the Finale. This series leads to some horn calls and a cadenza for the flute. The third section of the movement is regular, and there is a brilliant coda.

"A Saga," Tone-poem for full orchestra . . . . Jean Sibelius

(Born at Tavastehus, Finland, on December 8, 1865; now living at Helsingfors.)

"En Saga" was published in 1903.

The first performance in the United States was by the Chicago orchestra, led by Theodore Thomas at Chicago, April 29, 1904. The symphonic poem was played by the Cincinnati orchestra at Cincinnati, December 28, 29, 1906.

"En Saga" is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets,

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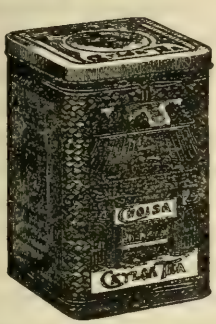
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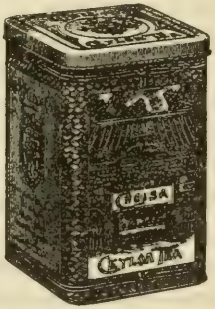
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The title is sometimes translated "A Legend," but a saga is properly "any of the narrative compositions in prose that were written in Iceland or Norway during the middle ages; in English use often applied specifically to those which embody the traditional history of Icelandic families or of the kings of Norway"; or, in a transferred sense, "a narrative having the real or supposed characteristics of the Icelandic sagas; a story of heroic achievement or marvellous adventure." The use of the word to denote a story, "popularly believed to be matter of fact, which has been developed by gradual accretions in the course of ages, and has been handed down by oral tradition," is incorrect, nor is any historical or heroic legend necessarily a saga.

This tone-poem has neither motto nor argument. Mrs. Newmarch, who has written sympathetically about Sibelius, says of "En Saga": "Unfortunately it belongs to that baffling and unsatisfactory class of symphonic poems which composers issue to the world without any frank indication of their literary basis. The music certainly suggests the recital of some old tale in which the heroic and pathetic elements are skilfully blended, while the title indicates that it belongs to Scandinavian rather than to Finnish history. . . . The episode with which 'En Saga' closes, a clarinet solo accompanied by muted strings and an almost inaudible roll of the cymbals which are struck with the drumsticks belongs undoubtedly to the most effective pages Sibelius has ever written. The absence of tympani is a peculiar feature of this work."

Dr. Walter Niemann has a more definite idea, and he apparently believes that the tone-poem is a story of Finland. The following translation from Dr. Niemann's German was made for a program

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book of the Chicago orchestra, probably by Mr. Hubbard William Harris, who was at the time the editor of the program books:—

"Sibelius' music has as its basis first of all nationality, pure 'home art,' to employ this misused word correctly for once. The subjects which he chooses for vocal or instrumental representation tell us that; the forms of the native runic lays, of the national epic 'Kalevala,' of the native authors Runeberg and Topelius come to life again in tones. . . . It is the music of a dreaming, melancholy deep affliction; of ardent impetuous longing for the sun; of suppressed hope, of wilful boldness—a music of the tenderest, most intimate nature-poesy, in a style of the most refined type. It has in common with the rest of Scandinavian music the closely-knit, as we are used to say—'short-breath' melody and fundamental melancholy, which latter—with Sibelius, generally takes at once the tone of a veiled, reflective mood of infinity, as it spreads over the poor country of the 'thousand seas,' gilded by the magical and pale-shimmering midnight sun—over the endless, unvaried moor and forest and roaring waterfalls, with their short summer. One falls directly into the train of this mood in his 'Saga' . . . one of the most magnificent, most heart-rending and strongly affecting tone-pictures of our time—in which, as one can perceive easily, Sibelius has set forth in tones for posterity the present lot of his people. . . . We do not need a 'program' for his 'Saga' to tell us every moment what hovered before the composer. Only one thing characteristic of the young Norse school is lacking in his works—the cheerful, joyous element. Sibelius's art is profoundly, formidably earnest and serious—everything appearing gray enveloped in gray, with scarcely a gleam of sun-light to brighten the fundamental mood of longing and deep affliction. . . . Sibelius' name will never 'set' for Finland; he is her greatest national composer—her Runeberg of music. No composer has described in music the fate of an entire people more truly and sympathetically than Sibelius has done already."

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Richard Strauss

(Born at Munich on June 11, 1864; now living in Charlottenburg, Berlin.)

In 1885 Hans von Bülow, music director of the ducal court at Meiningen, invited Richard Strauss, who was then living at Berlin, to be associated with him. Strauss made this note in his autobiographical sketch: "October, 1885, daily rehearsals of the Meiningen Court Orchestra under the direction of Bülow"; and he spoke of von Bülow training him to conduct according to his and Wagner's theories of the art. It was then that Strauss became acquainted with Alexander Ritter.* "Before I knew Ritter," said Strauss, "I had been brought up in a severely classical school. I had been nourished exclusively on Haydn, Mozart, and Beethoven; and then I became acquainted with Mendelssohn, Chopin, Schumann, and Brahms. It is only through Ritter that I came to understand Liszt and Wagner." And Strauss said in London long afterward: "Ritter was exceptionally well read in all the philosophers ancient and modern and a man of the highest culture. His influence was in the nature of a storm wind. He urged me on to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, 'Aus Italien,' is the connecting link between the old and the new methods."

* Ritter was born at Narva, Russia, June 27, 1833; he died at Munich, April 12, 1896. Although Ritter was born in Russia, he was of a German family. His forbears had lived at Narva since the seventeenth century. In 1841, soon after the death of his father, he and his mother moved to Dresden, where he became the school-fellow of Hans von Bülow, and studied the violin with Franz Schubert (1808–78). Ritter afterward studied at the Leipsic Conservatory under David and Richter (1849–51), and in 1852 he was betrothed to the play-actress, Franziska Wagner, a niece of Richard Wagner. He married her in 1854 and moved to Weimar, where he became intimately acquainted with Liszt, Cornelius, Raff, Bronsart, and of course saw much of von Bülow. He determined to devote himself to composition, but in 1856 he went to Stettin to conduct in the City Theatre, where his wife played. They lived in Dresden (1858–60), again in Stettin (1860–62), but Ritter then had no official position, and in 1863 they made Würzburg their home. (The winter of 1868–69 was spent in Paris and that of 1872–73 in Chemnitz.) From 1875 to 1882 he was at the head of a music shop at Würzburg. In 1882 he gave over the business to an agent, and in 1885 sold it, for in 1882 he became a member of the Meiningen orchestra led by von Bülow. After von Bülow resigned this position (in the fall of 1885), Ritter moved to Munich and made the town his dwelling-place. His most important works are the operas: "Der faule Hans," one act (Munich, 1885), dedicated to Liszt; "Wäm die Krone?" one act, Op. 15 (Weimar, June 7, 1890), dedicated to Richard Strauss; "Gottfried der Sanger," one act, was only partially sketched, but the poem was completed; orchestral: "Seraphische Phantasie"; "Erotische Legende," composed in 1890–91, with use of former material; "Olaf's Hochzeitsreigen," composed in 1891–92; "Charfreitag und Frohnleichnam," composed in 1893; "Sursum Corda! Storm and Stress Fantasia," produced af Munich early in 1896; "Kaiser Rudolf's Ritt zum Grabe" (1895), produced by Richard Strauss at Weimar (?) and at Berlin in 1902. "Olaf's Wedding Dance" was played in Boston by the Boston Symphony Orchestra, Dr. Muck, conductor, March 2, 1907. A life of Ritter by Sigismund von Hausegger was published at Berlin in 1908.

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Strauss resigned his position at Meiningen in April, 1885, and travelled in Italy for a couple of months. This fantasia was the result of his impressions. It was composed at Munich in 1885–86. (Strauss was appointed third Kapellmeister at Munich under Levi in August, 1885).

"Aus Italien" was performed from manuscript for the first time at the Royal Odeon, Munich, March 2, 1887, at a concert of the Musikalische Akademie. The composer conducted.

The score and parts were published in Munich in November, 1887.

"Aus Italien" was performed in New York at a Theodore Thomas concert, March 20, 1888. The Philharmonic Society of Brooklyn, N.Y., Theodore Thomas, conductor, performed it on March 17 of that year. Theodore Thomas produced it at a Philadelphia Symphony concert on March 8, 1888.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, led by Mr. Gericke, December 22, 1888. The Fantasia was afterward played at these concerts, January 12, 1901, March 3, 1906.

The score is dedicated to Dr. Hans von Bülow, "with deepest respect and gratitude."

The Fantasia is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, double bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, snare-drum, cymbals triangle, tambourine, harp, and the usual strings.

"On the Shore of Sorrento," Andantino, A major, 3-8, with a middle section, Più mosso, in A minor, 6-8. The form, according to some, approximates that of scherzo with trio. In the middle section Mr. Hermann Kretzschmar sees the sea ruffled by the wind. "A boat appears, and in it a singer sings a genuine native melody, sprung from the noble sicilianos,* which since the end of the seventeenth century

* The siciliana, or siciliano, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells: those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other, by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together." It has also been described as a sort of passepied danced to a lively measure of 6-8. A dancing-master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Musicalisches Lexicon" (1732), classed the siciliana as a canzonetta: "The Sicilian Canzonetten are after the manner of a gigue, 12-8 or 6-8."



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have passed over Europe, journeying from the region near Sorrento." The movement is a tone-picture. The instrumentation is comparatively light. "The strings, excepting the basses, are all divided, however, thus furnishing a rich background for the sparkling flashes of melody which emanate from the other instruments, the whole being suggestive of a water-picture. The almost constant shimmer in the strings might easily be construed as a description of the restlessness of the ocean, over which the melodies of the wood-wind play like the glintings of sunlight." Thus Mr. Hubbard William Harris of Chicago.

Mr. C. F. Abdy Williams, in "The Rhythm of Modern Music" (London, 1909), says: "The modern great masters are beginning to recognize that an occasional absence of rhythmical form is capable of being intensely emotional. Richard Strauss has seen this, and has used the device in several places in his Italian Symphony, with marvellous effect. . . . The dazzling maze of pianissimo sound with which the third movement opens 'On the Shore of Sorrento,' is quite without recognisable rhythmical form. It seems to reflect the almost unbearable brilliance of the rippling sea under the influence of an Italian sun." And Mr. Williams quotes from the same movement a use of the isolated three-measure rhythm, which here occurs in the midst of a period between two normal rhythms.

***

The story of von Bülow's relationship with Strauss is an interesting one. It is often stated that von Bülow "recognized Strauss' genius" at the very beginning. The statement is erroneous. Von Bülow wrote to Eugen Spitzweg, October 22, 1881: "The pianoforte pieces of R. Str (auss) have thoroughly displeased me—unripe and would-be wise. In comparison with him in the matter of fancy Lachner is a Chopin. I miss all youthfulness in the invention. No Genius according to my innermost conviction, but at the best a talent. . . . I do not force this opinion on any one, I only answer your question." In 1882 he alluded to him slightingly in praise of Philipp Wolfrum, as "the green young Strauss"; and in 1884 as "Johann Wagner," though he ad-

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mitted that Strauss' horn concerto pleased him, if the "old-fashioned" *tutti* were shortened or more highly flavored.

Early in May, 1885, von Bülow wrote to Spitzweg, and asked him whether "Richard II" would conduct the Meiningen orchestra, "gratis, temporarily, for the sake of his education, as a practical musician," during his absence in the east and west, and also "exercise the Singing Society."

Strauss went to Meiningen, and on October 17, 1885, von Bülow wrote to Hermann Wolff, the celebrated concert agent, that Strauss' symphony (F minor) was "a very important, original, formally ripe work, and he is a born conductor." He praised him as a "first rate* force." "Up to this time he had never conducted; and also never played the piano in public—but he made a success with Mozart's concerto, as with everything else, the first time." He described Strauss' cadenzas to this concerto, in C minor, as "beautiful." He wrote again: "Strauss—a man of gold. Symphony a famous one. His debut as pianist and conductor was really a stupefying one. If he has the inclination, he can be my immediate successor with the approval of the Duke. Brahms spoke most warmly of him—a rare thing." Yet a story has recently been published that Brahms, hearing the symphony of Strauss, advised him to study simple music, four part songs, Vienna waltzes, etc.

Let us pass on to the year 1887 when in May von Bülow accepted the dedication of "Aus Italien" with an enthusiasm equal, as he said, to the aversion which he generally felt when a similar proposi-

* These two words are in English in the original letter.

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tion was made to him. In August of the same year he wrote to Spitzweg that he had great confidence in Strauss' character and talent: "I think you will always rejoice in the fact that you launched him"; but he hesitated about bringing out the Fantasia, although he was as much interested artistically in it as though it were a new work by Brahms. "The orchestra is his domain; no one will dispute that." Nevertheless, von Bülow doubted whether the Philharmonic orchestra of Berlin could do justice to the work after three rehearsals, on account of "the great technical difficulties." In the same spirit he wrote to Wolff that he would produce the work if Kogel would conduct "separate rehearsals" before he came. He wrote to Ritter, December 30, 1887: "I look forward to the performance led by the composer the 23d in Berlin," and again he spoke of "the colossal difficulties" of the performance.

In 1891 von Bülow thanked God that Strauss had recovered from sickness. "He has a great future before him, he deserves to live." In 1893 von Bülow, knowing that he would not live long, wrote: "Would to God that I could again be capable of following the development of his genius. After him [Brahms] he is by far the richest individuality. Praise to thee for having discovered and first recognized it."

Early in 1894 von Bülow, thinking that the climate of Egypt would restore him, was visited by Strauss, who gave him courage for the journey.

And yet in 1887 von Bülow wrote to Alexander Ritter that he was not wholly clear about "Aus Italien," that he should not like to pronounce upon its worth, although the music as a whole and in detail made a great impression on him. "Does age make me a reactionary to this extent? I think that the inspired composer has gone to the utmost limits of tonal possibility (in the region of beauty), has even overstepped them without compelling necessity." But von Bülow then knew the work only by reading the score; he had not heard it. In the same letter he characterized Strauss as a "phœnix."

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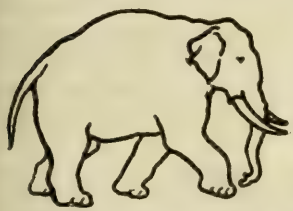
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ENTR'ACTE.

MUSIC AND BUSINESS.

(From the *Daily Telegraph*, London, January 29, 1910.)

The Napoleonic dictum that we Britons are a nation of shopkeepers may or may not be true. In matters relating to music, or at least to the performance of music, I think there is no doubt of the truth of the dictum. Of course, there is a good deal of *suppressio veri* in musical life, which may lead the uninitiated, the unlearned and ignorant to believe that our art exists for art's sake and our artists only from love of their art. But if one search below the surface one will find usually that the artist is and always has been a keen, if not necessarily a very astute, business man, and it is precisely there that the *suppressio veri* is to be found. Now no one in his senses will grudge the artist his hard-earned gains. He has, if genuinely successful, to work at least as strenuously as any business man, so called. He has to maintain as clear a head and as healthy a body. He runs at least equal risks, or rather risks of equal dimensions and importance, and in the case of practical musical artists he has to gather his rosebuds in the course of approximately one-third of his lifetime. Is there any reason, then, why he should be abused if he exhibit any of the instincts of the successful business man? Surely not. I, for one, hold the opinion that if our musicians were more businesslike, the art they adorn, or seek to adorn, would be the gainer. That more or less blessed thing we call the artistic temperament has been shown again and again by countless great and small examples to be as a rule highly detrimental to good business. But it does not follow as a corollary that all artistically temperamental folk are essentially bad drivers of a bargain. Emphatically they are not, as most of us know.



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It has been given to Mr. Rutland Boughton, one of the most energetic of the younger British composers of to-day and a prolific writer on matters musical, to evolve a new scheme whereby his own wares (if he will forgive me for so describing his compositions) may be brought prominently before the public. Possibly it would not be well if all his confrères were to emulate him in this, for the British public might conceivably grow weary of being circularised. Mr. Boughton has recently issued a pamphlet, a kind of catalogue, more or less raisonné, of his own compositions, many of which, as the semi-political or rather economic work that made so deep an impression at the last Birmingham Festival, are of genuine interest. In this pamphlet Mr. Boughton lays it down that it is "an abominable thing that the product of man's deepest emotions should be carried to market like a pound of butter"; and in order that the matter should be set right and be put upon a fit and proper basis, he adds: "If you like to give me a nice little farm near a town on such terms as will allow me to do my musical work when I feel moved to it, I will give you my music. Of course, I should not feel in the least grateful to you for the gift; only glad that you had sufficient discernment to recognise the value of my work. But you are not likely to do this; so I am forced to sell my soul to you, to advertise my music, and ask what price I can get."

Is it, except in an artistic temperamental sense, so certainly abominable to sell the result of one's deepest emotions? There is nothing inherently sordid in buying and selling. Or if there is, then when a composer has uttered on paper thoughts of extremely deep and intimate emotional significance, he is surely guilty of an offence at least as great against his conscience (the only arbiter in the matter) if he admit others gratis, and these strangers, to his innermost thoughts as if he compelled them to pay for the privilege. The point, I take it, is the wide publicity given to intimate emotion, not that which Mr. Boughton would make. But in any case the matter is not worth arguing, since no argument, however sound, will materially assist in bringing the millennium nearer which Mr. Boughton desires.

The second proposition is delightful, but I fear it is even more impossible (if there can be grades of impossibility) and impracticable than the other—not because the farm might not be forthcoming, but for a far deeper reason. It seems somewhat childish to suggest it, but on reading Mr. Boughton's brochure, or that part of it relating to the

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farm his soul and body hanker after, I could not help wondering whether the young composer would turn his thoughts, once he was in possession of his well-stocked farm, to things bucolic or at least pastoral, and express in terms of music the "product of the deepest emotions" of his cows, his sheep, his oxen, or the product of his own deepest emotion when his cows refused to give milk, his hens refused to lay, his pigs to fatten, and so forth. Obviously there are two distinct types of emotion here; would they endure a sufficiently long time to exhaust the creative capacity of a young, extremely energetic, and essentially a "fighting" composer? I trow not.

Again, if the suggestion that the farm be near a town implies that the young composer desires in no wise to cut himself adrift from so-called civilisation, that he wishes still to be in the thick of the fray of Life, will a mere threescore years and ten suffice to exhaust the potential emotions that may have to be expressed, emotions derived (1) from country life, (2) from town life, (3) from a combination of these two? True, Mr. Boughton says, "I do not expect to live a century." But even if by happy chance he should grow into a centenarian, would it be possible even so to exhaust his possibilities?

There is, however, a substratum of truth in some of Mr. Boughton's amusing remarks, and whatever views may be held as to the wisdom or otherwise of making them public, no open-minded musician can deny that their author is candid in an abnormal degree; he, quite clearly, derives as much pleasure from many adverse criticisms of his music, which he quotes freely, as from those of a laudatory nature. And, *en passant*, it is easy for those to see why who know something of this feverishly energetic, immensely earnest, and (in spite of his pamphlet) intensely serious musician. "I daresay," he states, "that a good thing will make its way without being pushed." There, he would seem, in the light of experience, to be quite wrong. In this great and ever-spreading musical world of ours we do not possess one of the first essentials for the diffusion of the knowledge even that "a good thing" exists. We have no musical "Clearing-house," as it were. Many of our chief music-shops are owned by music publishers, who, for obvious reasons, offer their own publications; but, neverthe-

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less, of course, orders are taken for the publications of other firms. Now nearly all our music publishers are, as it were, specialists, and, roughly speaking, it is none of their business to know, or, at any rate, to purchase for resale, the publications of another house. The "Clearing-house" I speak of would remedy this. A small case in point that has occurred in my own experience within the past few weeks seems well to illustrate this. In the course of one of the articles on this page of *The Daily Telegraph* I mentioned somewhat enthusiastically a small pamphlet on an unexhausted subject that had then just come into my hands. For several weeks after the publication of that article letters reached me from all parts of the British Isles from persons interested in the subject of the pamphlet. Each letter asked for full details of title and name of publisher, though the former was given in my article; and each writer stated that his local music-seller could obtain from London no particulars whatever as to the publisher's name. Again the "Clearing-house," as I call it, would have settled the business of these enthusiasts in a couple of days.

OVERTURE, "1812," IN E-FLAT MAJOR, OPUS 49. PETER TSCHAIKOWSKY

(Born at Votinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, Nov. 6, 1893.)

The new Church of the Redeemer in Moscow was solemnly dedicated in the summer of 1881. Nicholas Rubinstein, who had watched the building with the greatest interest, determined that the ceremony of consecration should be enriched with music of uncommon character; and in the fall of 1880 he asked Tschaikowsky to compose something for the service. Tschaikowsky wrote to Mrs. von Meck on October 10, 1880, that Rubinstein had requested him to write an important work for chorus and orchestra. "Nothing is more unpleasant to me than the manufacturing of music for such occasions. . . . But I have not the courage to refuse." On the 22d he wrote that he had written two works very rapidly: "a festival overture for the exhibition and a serenade in four movements for string orchestra. The overture will

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be very noisy. I wrote it without much warmth of enthusiasm; therefore it has no great artistic value." Late in June he wrote to Napravnik, asking him if he would produce the overture at a concert. "It is not of very great value, and I shall not be at all surprised or hurt if you consider the style of the music unsuitable to a symphony concert."

The overture, "1812," was finished at Kamenka in 1880. The church was dedicated to the memory of the famous year when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow. The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon.

The repulse of the Napoleonic invasion of Russia in 1812 is celebrated in this overture.

***

The overture is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two cornets-à-piston, two trumpets, three trombones, tuba, a set of three kettledrums, bass drum, snare-drum, cymbals, triangle, tambourine, two large bells, cannon-shot, a full brass band *ad lib.* for the coda, and the usual strings.

The overture begins Largo, E-flat major, 3-4. Violas and 'cellos play a theme in four-part harmony. This theme has both ecclesiastical and folk-song character. Berezovsky says that this largo is built on a Russian hymn, "God, preserve thy people." The closing phrase of the theme is taken up by wood-wind instruments, and developed by them in alternation with the violas and 'celli. The oboe now has a mournful phrase, which is stormily developed. The pace grows faster. After the climax an Andante comes in 4-4. Oboes, clarinets, and horns give out a gay fanfare, while the strings have a quieter cantilena.

The main body of the overture (Allegro giusto, E-flat minor, 4-4) begins with a tempestuous first theme, which is developed by the full orchestra. Fragments of the Marseillaise are heard sounded by horns and cornets. There is a quieter second theme, and this and a third theme, or conclusion theme (E-flat minor), with dance rhythm and Oriental character, is said to characterize the Cossacks in the Russian Army. The fragments of the Marseillaise return, and are worked up with other thematic material. It seems as though the French hymn were about to triumph, and its first phrase is sounded in almost complete form by trumpets and cornets, but only to be lost in an orchestral storm. The theme of the Largo is heard as a triumphal anthem; the fanfares heard before now are used as in a triumphal march, while against them the Russian Hymn, composed by Lvoff, is thundered out by horns, bassoons, trombones, tuba, 'cellos, violas, and basses.

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The French Army is typified of course by the Marseillaise, overpowered at last by the Russian Hymn. Tschaikowsky has been charged with anachronism; for the Marseillaise* was not in favor during the First Empire, and the Russian Hymn was not composed by Lvoff before 1833. This reproach is, however, not to be taken seriously; for these tunes are used as typical of two nations, and not in any attempt at realism.

When Tschaikowsky visited Berlin in 1888, this overture was played at the concert of his works, much to his dislike, for he wrote in his diary: "I considered and still consider my Overture '1812' quite mediocre; it has only a patriotic and local significance which makes it unsuitable for any but Russian concert rooms; but it was precisely this overture that Mr. Schneider wished to put on the program, and he said that it had been performed several times in Berlin with success."

"1812" was performed at a concert of the Art and Industrial Exhibition at Moscow, August 20, 1882, when the program was made up exclusively of Tschaikowsky's compositions. "The success of these works, although considerable, did not equal that which has since been accorded them." There were eulogistic articles, but the overture seemed to Krouglikoff "much ado about nothing," and he stated as a fact that Tschaikowsky was played out.

The overture was played at a concert of Tschaikowsky's works at St. Petersburg, March 17, 1887, and the composer conducted. He wrote in his diary: "My concert. Complete success. Great enjoyment—but still, why this drop of gall in my honey pot?"

"1812" was played with great success at a Tschaikowsky concert, February 21 of the next year, at Prague. "An overwhelming success," wrote Tschaikowsky. "A moment of absolute bliss. But only one moment." He gave a concert in Cologne, February 12, 1889. "My overture '1812' was on the program. At the first rehearsal, however, the managers of the concert took fright at the noisy Finale and timidly requested me to choose another piece. Since, however, I had no other piece at hand, they decided to confine themselves to the Suite." The suite was the Third.

The overture was played in Boston at a concert of the Boston Symphony Orchestra, December 30, 1893. Other performances at these concerts were on April 25, 1896, February 5, 1898, March 3, 1902.

* The words and music of the Marseillaise were composed by Rouget de Lisle, April 24, 1792, at Strasburg. The song was first known as "Chant de guerre pour l'armée du Rhin." On June 25, 1792, a singer, Mireur, made so great an effect with it at a civic banquet at Marseilles that the song was printed and given to the volunteers of a battalion starting for Paris. When they entered Paris, they were singing this hymn, which was thenceforth known as the "Chanson" or "Chant des Marseillais." The authorship of the music has been disputed, but it is now generally agreed that de Lisle wrote both the music and the words. (See "Les Mélodies populaires de la France" by Loquin (Paris, 1879) and Tiersot's "Histoire de la Chanson populaire en France" (Paris, 1889).

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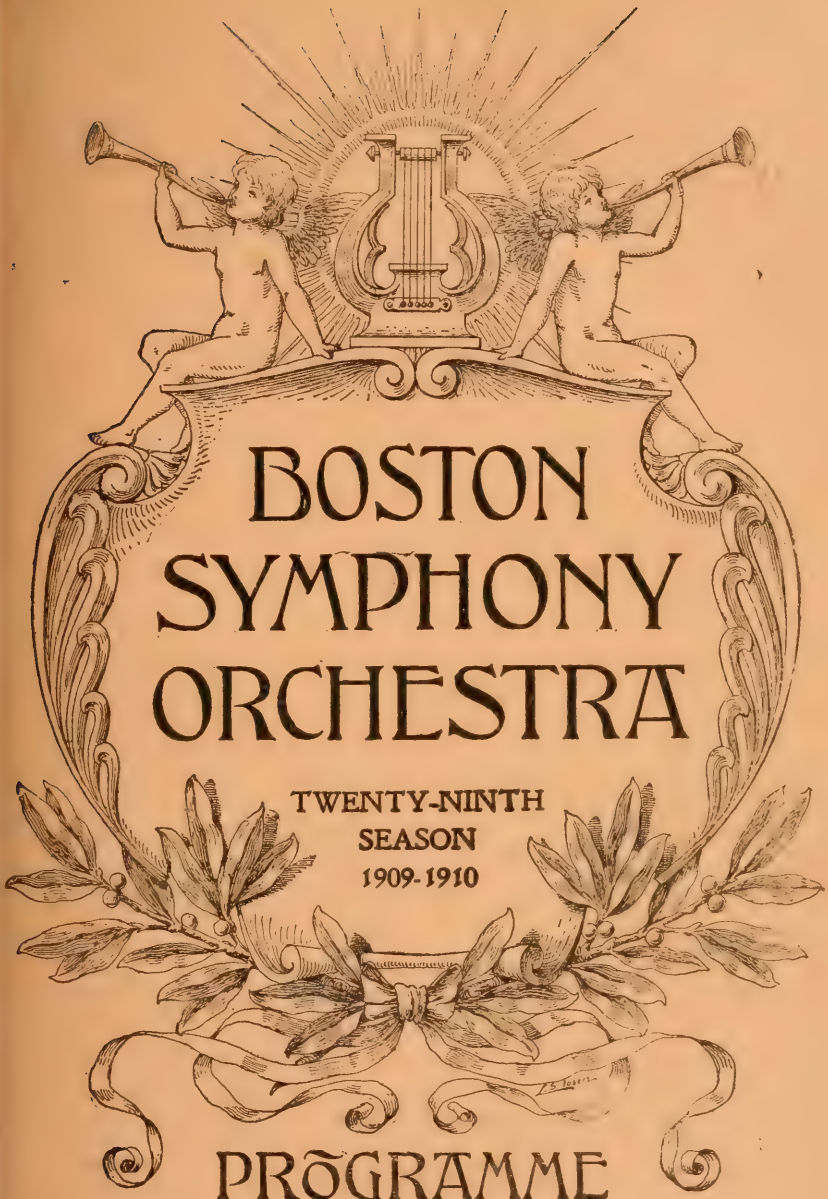
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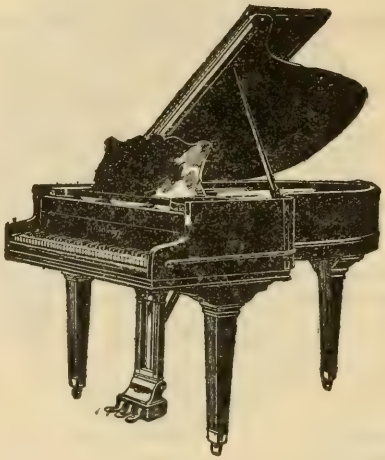
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PROGRAMME

Brahms . . . . . Symphony in E minor, No. 4, Op. 98

I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

Beethoven . . Concerto for Pianoforte, No. 5, in E-flat major, Op. 73

I. Allegro.
II. Adagio un poco moto.
III. Rondo: Allegro ma non troppo.

Schubert . . . . . Overture to "Rosamunde," Op. 26

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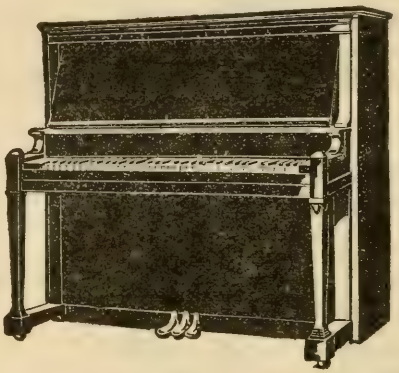
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(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance, and Schumann's Symphony in B-flat was substituted for the concert of November 27. There were further rehearsals, and the work was played for the first time at a concert of the Boston Symphony Orchestra, December 23, 1886.

The symphony was composed in the summers of 1884 and 1885 at Mürz Zuschlag, in Styria. Miss Florence May, in her Life of Brahms, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellinger sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer.

There was a preliminary rehearsal at Meiningen for correction of the parts. Von Bülow conducted it, and there were present the Land-

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graf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under von Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and von Bülow in Germany and in the Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." It was performed under the composer's direction at the Gewandhaus concert of February 18, 1886.

This symphony was performed at the Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. To-day [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artists' box in which he was seated, showed himself to the audience. The demonstra-

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tion was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever."*

***

The symphony was published in 1886. It is scored for two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor on account of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister

* Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft," March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Ræger-Soldat Quartet less than a fortnight before his death.—Ed.

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tonalities, G major and E major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E minor as the chief tonality. There is a symphony by Haydn, the "Trauer-symphonie" (composed in 1772), and, in marked contrast with Riemann's view, Raff's ninth symphony, "In Summer" (composed in 1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata, Op. 90, and one of the quartets of his Op. 59 are in this tonality, which has been accused as dull in color, shadowy, suggestive of solitude and desolation. Huber's "Böcklin" Symphony is in E minor. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the 'cellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony: "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, 'cellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.'* A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the 'cellos are derived. The third movement, Allegro giocoso, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with the Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona. The measures that

* Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—Ed.

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follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax, of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Più allegro for the close."

We have seen that, while Dr. Hugo Riemann finds E minor the tonality of fall, Raff, the composer, chose that tonality for his symphony, "In Summer," which is thus arranged: I. "A Hot Day," E minor, with middle section in E major; II. "The Elfin Hunt," F major, D major, F major; III. Eclogue, C major; IV. "Harvest Wreath," E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the inevitable suggester of the blazing sun or the grinning dog-star. And Raff was of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder-green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter's green to brown; bassoon, grayish black. (See Raff's "Die Wagnerfrage," 1854, and Bleuler and Lehmann's "Zwangmässige Lichtempfindungen durch Schall," 1881.)

Many singular statements have been made concerning the character and influence of ancient modes and modern tonalities. Take this same tonality, E minor. C. F. D. Schubart (1739–91) described it as "naïve, feminine, the declaration of innocent love, a lamentation without querulous complaint, sighing with only a few tears. This tonality speaks of the serenest hope, which finds happiness by flowing

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into C major. As E minor has naturally only one color, the tonality may be likened unto a maiden robed in white, with a rose-red bow on her breast." Friedrich Zamminer, in his "Die Musik" (1855), quotes from an æsthetician of 1838, a popular and fruitful professor of taste, who characterized all the tonalities: "E minor is only limited and restricted life, a struggle, the complaint of compassion, sorrow over lack of strength." A celebrated pianist told Dr. A. Breton, of Dijon, that to her G major was red, E major red, E-flat deep blue, etc.; and, when any piece of music that she knew was transposed into another key, she was physically distressed. Did not Louis Ehlert declare that A major "says green"?

This brings up the subject of "color audition." If the flute seemed red to L. Hoffmann in 1786, it seemed an intense sky-blue to Raff in 1855. If the trumpet was bright red to Hoffmann, it was green to a young physician who was examined in 1879.

Certain modern poets have made much of the theory of colored audition. Baudelaire (1857) spoke of the interchangeability of colors, perfumes, and sounds in "Correspondances":—

Comme de longs échos qui de loin se confondent
Dans une ténébreuse et profonde unité,
Vaste comme la nuit et comme la clarté,
Les parfums, les couleurs et les sons se répondent.

Il est des parfums frais comme des chairs d'enfants,
Doux comme les hautbois, verts comme les prairies,
—Et d'autres, corrompus, riches et triomphants.

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"A noir, E blanc, I rouge, U vert, O bleu, voyelles."

Then came René Ghil, who jeered at Rimbaud, and changed the line:—

"A noir, E blanc, I bleu, O rouge, U vert,"

which led Mr. Anatole France, the gentle ironist, to write: "Symbolism will rule the future, if the nervous condition which produced it becomes general. Unfortunately, Mr. Ghil says that O is blue, and Mr. Raimbault [*sic*] says that O is red. And these exquisite invalids dispute together under the indulgent eye of Mr. Mallarmé." France's mistake as to the precise characterization by the two poets shows that he is a better Pyrrhonist than symbolist.

The same René Ghil drew up a mirifick table, from which we quote:—

Eû, eu, ieu, eui
roses of pale gold
l, r, s, z
Horns, bassoons, and oboes.

Affection,
Love
And the doubts pertaining to them
The altruistic instinct
of loving and
of multiplying the
race.
—Contemplation
Meditation
—To will
To order.

Then Mr. Francis Howard Williams, a poet of Philadelphia, published a volume in 1894:—

Lean the oboe and eager,
With a sharp, uplifted chin;
Bald and red, and seeming meagre
In his brains, the first violin.

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There is a marginal commentary to these lines: "For, of a truth, it is here as with the music of humanity, to the which, though all must contribute, many a one furnisheth a note that is but a discord to that of his fellow."

Bleuler and Lehmann experimented in 1879 with a girl of sixteen years, an excellent musician: thunder to her was gray; a saw in action, yellow; the rumbling of a carriage, black; the colic, green; the tooth-ache, red; the headache, brown.

Suarez de Mendoza in 1890 found a woman of forty-nine to whom the music of Mozart was blue; that of Chopin, yellow; that of Wagner, a luminous atmosphere with changing colors. To another subject "Aïda" and "Tannhäuser" were blue, while "The Flying Dutchman" was a misty green. So to Lumley, the impresario, "the voice of Patti was light and dark drab, with occasional touches of color."

To Herman Melville the whiteness of Moby Dick, the huge malignant whale, was a vague horror, mystical, ineffable. Examining into the reasonableness of this horror, he describes in pompous pages the glories of the color White, from "the old Kings of Pegu, placing the title 'Lord of the White Elephants' above all their other magniloquent ascriptions of dominion, to the vision of Saint John"; but he adds: "Yet, for all these accumulated associations with whatever is sweet and honorable and sublime, there yet lurks an elusive something in the innermost idea of this hue which strikes more of panic to the soul than that redness which affrights in blood." It is "ghastly whiteness which imparts such an abhorrent mildness, even more loathsome than terrific, to the dumb gloating of the aspect" of the white bear and the white shark. "Bethink thee of the albatross, whence come those clouds of spiritual wonderment and pale dread in which that white phantom sails in all imaginations. Not Coleridge first threw that spell, but God's great, unflattering laureate, Nature." These white things, animate and inanimate, shook the soul of Melville; the White Steed of the Prairies, the Albino Man, the White Squall, the White Hoods of Ghent, Whitsuntide, a White Nun, the White Tower of London, the White Moun-

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One of the most whimsical of all the literary appreciations of this species of sensitiveness is a passage in Gozlan's "Le Droit des Femmes" (1850): "As I am a little cracked, I have always connected—I know not why—a color or a shade with the sensation I was experiencing. To me religion is a tender blue; resignation is pearl gray; joy, apple green; satiety, coffee with milk; pleasure, soft rose; sleep, tobacco smoke; reflection, orange; boredom, chocolate; the thought of an unpaid bill, lead; money to come, red. I do not know the color that goes with happiness."

See also the pages in which J. K. Huysmans, in "A Rebours," describes the attempt of Jean des Esseintes to enjoy "sonorous gustation." Des Esseintes arranged a set of little barrels of variously colored liquors so that by pulling stops labelled "flute," "horn," "voix céleste," a few drops could be drawn from each; combinations could be made. This "orgue à bouche" satisfied sight, taste, and hearing at the same time; for this *névrose* believed that each liquor corresponded to the sound of a musical instrument,—curaçoa to the clarinet; kummel to the nasal oboe; mint and anisette to the flute, both peppery and sweet; kirsch is the fierce blast of a trumpet; gin and whiskey are strident cornets and trombones; and rakis of Chios and mastics give in the mouth the thunder of cymbals and drums clashed and beaten with corybantic fury. He also thought that the violin is as old brandy,

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—smoky, fine, prickly; the viola is sturdy rum; the violoncello, melancholy and caressing, is like unto "vespréto"; the double-bass, firmer, solid, dark, is a pure and old bitter. The harp has the vibrating flavor, the silvern, detached tone of cumin. And tonal relations exist in the music of liqueurs. For example, benedictine stands as the relative minor of that major of alcohols known as green chartreuse. "These principles once admitted," says Huysmans, "it was his fortune, thanks to sage experiments, to play silent melodies or mute funereal marches on his tongue; to hear in mouth solos of mint, duets of 'vespréto' and rum. He even transferred to his mouth true musical compositions, in which he followed the composer step by step, and interpreted his thoughts, effects, nuances, by the union or neighboring contrasts of liqueurs, by cunning mixtures." One cordial would sing to him a pastoral which might have gushed from the nightingale; or the tender cacao-chouva would hum sugary airs, such as "The Romances of Estelle" and the "Ah! vous dirai-je, maman," of long ago.

An adaptation of "The Song of Solomon, a symphony of spiritual love in eight mystical devices and three paraphrases," the translation by Paul Roinard, the "musical adaptations" by Flamen de Labrely, was produced in Paris, December 11, 1891. There was an appeal to eyes, ears, and noses. The program stated, for instance: "First device: orchestration of the word in *I* illuminated with *O;* orchestration of the music, D major; of the color, bright orange; of the perfume, white violet." This description of the scene may be thus interpreted: the vowels *I* and *O* dominated in the recitation; the music was in D major; the stage decoration was of a bright orange color; the hall was perfumed with violet. Each succeeding scene had its particular color in speech and in scenery, its particular tonality in the accompanying music, and its particular perfume.

A somewhat similar experiment was made at the Carnegie Lyceum, New York, October 28, 1902. I quote from the program: "A newly invented apparatus to spread perfumes in large halls and theatres in the shortest possible space of time will be tested, and an original Fantasy, entitled 'A trip to Japan in Sixteen Minutes,' conveyed to the audience by a succession of Odours." This was the "first experi-

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mental Perfume Concert in America." The "Trip to Japan" was also described as "A Melody in Odours (assisted by two Geishas and a Solo Dancer)."

The Jesuit, Louis Bertrand Castel (1688–1757), influenced by a remark in Newton's "Optics," invented a "clavecin oculaire," by means of which he thought the eye could be pleased by variations and blends of colors. See his "Nouvelles expériences d'optique et d'acoustique" (1735) and the "Esprit, saillies, et singularités du P. Castel" (1763). A "colour organ," constructed by A. Wallace Rimington, was exhibited in London early in the summer of 1895.

Much has been written about color audition. We refer the reader especially to J. L. Hoffmann's "Versuch einer Geschichte der mahlerischen Harmonie überhaupt und der Farbenharmonie insbesondere, mit Erläuterungen aus der Tonkunst" (Halle, 1786); Goethe's "Theory of Colors"; "L'Audition Colorée," with records of many experiments by Dr. Ferdinand Suarez de Mendoza (Paris, 1890); "Audition Colorée," by Dr. Jules Millet (Paris, 1892); "La Musique et quelques-uns de ses Effets Sensoriels," by Dr. L. Destouches (Paris, *s. d.*); "De la Corrélation des Sons et des Couleurs en Art," by Albert Cozanet ("Jean d'Udine") (Paris, 1897); Galton's "Inquiries into Human Faculty," pp. 145–154 (New York, 1883); "Rainbow Music," by Lady Archibald Campbell (London, 1886); "The Music of Color," by E. G. Lind, of Baltimore.

J. A. Scheibe protested against fantastical views of tonalities in his "Critischer Musicus" (1745; pp. 143, *seq.*), and there are some to-day who would repeat the story told by Berlioz: A dancer of repute in Italy was to make his first appearance at Paris. At the last rehearsal a dance tune for some reason or other had been transposed. The dancer made a few steps, leaped into the air, touched the floor, and said: "What key are you playing in? It seems to me that my *morceau* tires me more than usual." "We are playing in E." "No wonder. Please put it down a tone: I can dance only in D."

***

Analysts say that the Finale of Brahms's Symphony in E minor is

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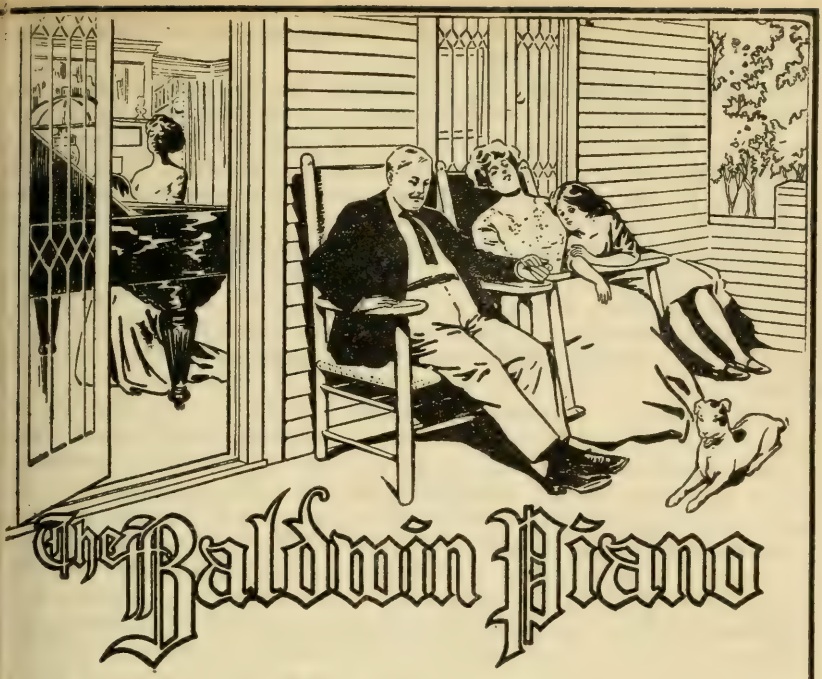
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in the form of a chaconne, or passacaglia. But are these terms interchangeable? Let us see how confusion reigns here. (We preserve the various forms of the two words.)

Sébastien de Brossard, "Dictionnaire de Musique," 1703, 1705 3d ed. *s. d.*: CIACONA, that is chacone. A song composed for an obbligato bass of four measures, ordinarily in 3-4; this bass is repeated as many times as the chacone has couplets or variations, different songs composed on the notes of this bass. One frequently goes in this sort of piece from major to minor, and many things are tolerated on account of this constraint which would not be regularly admitted in a free composition. PASSACAGLIO, or Passacaille. It is properly a chacone. The only difference is that the pace is generally slower than that of the chacone, the song is more tender, the expression is less lively and, for this reason, passacailles are almost always worked out in the minor.

J. G. Walther, "Musikalisches Lexicon" (1732): CIACONA or chaconne is a dance and an instrumental piece whose bass theme is usually of four measures in 3-4, and, as long as the variations or couplets set above last, this theme remains obbligato and unchangeable. (The bass theme itself may be diminished or varied, but the measures must not be lengthened so that five or six are made out of the original four. This sort of composition is used for voices, and such pieces when they are not too spun-out find admirers. But when these pieces are too long-winded they are tiresome, because the singer, on account of his *ambitus* (compass), cannot indulge in so many variations as an instrument can make. Pieces of this kind often go from the major into the

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minor and *vice versa* and many things are allowed here (Walther quotes Brossard). Ciaconna comes from the Italian *ciaccare* or *ciaccherare* to smash to pieces, to wreck; not from *cieco*, blind, not from any other word; it is a Moorish term, and the dance came from Africa into Spain and then spread over other lands. (See Furetière and Ménage.) It may be that the Saracens who were in Spain borrowed the word from the Persians, with whom *Schach* means king, and applied it as a term suitable to a royal or most excellent dance. PASSACAGLIO or Passagaglio (Ital.), Passacaille (Gall.), is inherently a chaconne. The difference is this: it is generally slower than the chaconne, the tune is more tender, the expression is less lively. (Again Brossard is quoted.) According to Ménage's Dictionary the word is a Spanish term, which came into France after operas were introduced there. It means *passe-rue*, a street song.

Johann Mattheson, "Kern melodischer Wissenschaft," 1737: "The most important of dance-tunes is indeed the CIACON, chaconne, with its sister or brother, the PASSAGAGLIO, the Passe-caille. I find truly that Chacon is a family-name, and the commander or admiral of the Spanish fleet in America (1721) was named Mr. Chacon. To me this is a better derivation than from the Persian *Schach*, which is given in Walther's Dictionary. It is enough to say of Passe-caille that it means street-song as Ménage has it; if he were only trustworthy. The chaconne is both sung and danced, occasionally at the same time, and it affords equal jollity, if it is well varied, yet is the pleasure only tolerable; there is a satiety rather than agreeableness; I do not hesitate to describe its inherent characteristic by the word satiety. Every one knows how easily this same satiety produces aversion and queasiness; and he that wishes to put me in this stand need only order a couple of chaconnes. The difference between the chaconne and the passe-caille is fourfold, and these differences cannot be lightly passed over. The four marks of distinction are these: the chaconne goes slower and more deliberately than the passe-caille—it is not the other way; the chaconne loves the major, the other, the minor; the passe-caille is never used for singing, as is the chaconne, but solely for dancing, as it naturally has a brisker movement; and, finally, the chaconne has

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a firmly established bass-theme, which, although it may sometimes be varied to relieve the ears, soon comes again in sight, and holds its post, while on the contrary the passe-caille (for so must the word be written in French, not passacaille) is not bound to any exact and literal subject, and it preserves nothing else from the chaconne, except a somewhat hurried movement. For these reasons the preference may easily be given to the passe-caille." Thus does Mattheson contradict in an important point Walther, who builded on Brossard.

J. J. Rousseau, "Dictionnaire de Musique," 1767: CHACONNE, a piece of music made for dancing, of well marked rhythm and moderate pace. Formerly there were chaconnes in two-time and in three; but now they are made only in three. The chaconne is generally a song in couplets, composed and varied in divers ways on a set-bass of four measures, which begins nearly always on the second beat to prevent interruption. Little by little this bass was freed from constraint, and now there is little regard paid the old characteristic. The beauty of the chaconne consists in finding songs that mark well the pace; and, as the piece is often very long, the couplets should be so varied that they be well contrasted, and constantly keep alive the attention of the hearer. For this purpose, one goes at will from major to minor, without straying far from the chief tonality, and from grave to gay, or from tender to lively, without ever hastening or slackening the pace. The chaconne came from Italy, where it was once much in vogue, as it was in Spain. To-day in France it is known only in the opera. PASSACAILLE. A kind of chaconne with a more tender melody and a slower pace than in the ordinary chaconne. The passacailles of "Armide" and "Issé" are celebrated in French opera.

Compan, "Dictionnaire de Danse," Paris, 1787: CHACONNE. An air made for the dance, with a well-defined beat and a moderate movement. The off-beat is made as follows: left foot forward, body held upright, right leg is brought behind, you bend and raise yourself with a leap on the left foot; the right leg, which is in the air, is brought alongside, in the second position, and the left foot is carried either behind or in front to the fifth position. This step is composed of a spring and two steps on the toe, but with the last step the heel should be

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placed so that the body is ready to make any other step. Chaconne comes from the Italian word *Ciacona*, derived from *cecone*, "big blind fellow," because the dance was invented by a blind man. PASSACAILLE comes from the Italian *passacaglia*. It means *vaudeville*. The air begins with three beats struck slowly and with four measures redoubled. It is properly a chaconne, but it is generally slower, the air is more tender, and the expression less lively.

A. Czerwinski, "Geschichte der Tanzkunst," 1862: The CHACONA, a voluptuous dance, came from Spain, and in the second half of the sixteenth century it had spread far and earned the condemnation of all moralists. It was invented by a blind man, and danced by men and women in couples, while the still more licentious sarabande was danced only by women. On the French stage the dancers of the chaconne stood in two rows that reached from the back to the footlights. The men were in one column, the women in another on the opposite side. The more skilful dancers were nearest the audience, and dancers of the same height were paired. All began the dance; the ballet-master, who was at the back of the stage, occasionally introduced a solo, while the others, each sex apart, performed various figures until they came together at the end in pairs. The chaconne was danced generally in Spanish costume, sometimes in Roman dress.

A. Czerwinski, "Brevier der Tanzkunst," 1879: THE CHACONNE is said to have come from Biscay, and in Basque "chocuna" means "pretty" or "graceful." * It spread so fast that early in the seventeenth century it well-nigh drove out the sarabande, which had been the universally popular dance. Cervantes eulogized it in one of his "Exemplary Novels," "The High-born Kitchen-maid." The chaconne in turn gave way in Spain to the fandango about the beginning of the eighteenth century. During the reign of Louis XIV. folk-dances in France assumed an artistic form; and, as the chaconne disappeared from the

* Francisque-Michel in "Le Pays Basque" (1857) devotes a chapter to Biscayan amusements. The people of this country for years have been passionate dancers. Boileau wrote of them in 1659: "A child knows how to dance before he can call his papa or his nurse." The favorite dances were the *mutchico* and the *edate*. A Biscayan poem runs: "There are few good girls among those who go to bed late and cannot be drawn from bed before eight or nine o'clock. The husband of one of these will have holes in his trousers. Few good women are good dancers. Good dancer, bad spinner; bad spinner, good drinker. Such women should be fed with a stick." But Francisque-Michel says nothing about the chaconne or a variation of it.—ED.

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ball-room its musical form was used by composers of chamber music, while the dance entered into operas and ballets concerned with gods and heroes, and was often the final number. As late as 1773 a chaconne in Floquet's "L'Union de l'Amour et des Arts" was performed for sixty successive nights, and the music was popular with whole battalions of pianists.

J. B. Weckerlin, "Dernier Musiciana," 1899: The CHACONNE was not known in France to Tabourot, who wrote "Orchésographie" in 1588. PASSACAILLE is a kind of chaconne, slower, and in three-time. The word is derived from "passa calla," a Spanish term for street-song. A passa-caille in "Iphigénie en Aulide" is in 2-4; Montéclair gives 6-4 in his "La Petite Méthode." *

Georges Kastner, "Parémiologie Musicale," 1862: PASSACAILLE. The Spanish word *passacalle*, which properly signifies *passe-rue* or *vaudeville*, was an air for the guitar or other instruments which serenaders played in the street to win their sweethearts. The words passecaille and chaconne were applied late in the seventeenth century to articles of dress: the former to a muff-holder, the latter to a ribbon that hung from the shirt collar on the breast of certain young persons who thought it fashionable to go about half-unbuttoned.

Gaston Vuillier, "History of Dancing" (English version, 1898): The origin of the CHACONE is obscure. Cervantes says that it was a primitive negro dance, imported by mulattoes to the court of Philip II. and modified by Castilian gravity. Jean Étienne Despréaux compared

* In Gluck's "Alceste" (Act II., scene i.) there is a *passacaille* in 2-4. The Finale of the opera is a long *chaconne* in 3-4.—ED.

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it to an ode. "The PASSACAILLE," says Professor Desrat, "came from Italy. Its slow, grave movement in triple time was full of grace and harmony. The ladies took much pleasure in this dance; their long trains gave it a majestic character." The name indicates literally something that passes or goes on in the street—probably because in the first instance the passacaille was mostly danced in the streets. It had the most passionate devotees in Spain, and enjoyed much favor in France.

The New English Dictionary: CHACONNE, also chacon, chacoon, chacona. (French chaconne, adaptation of the Spanish chacona according to Spanish etymologists, adaptation of the Basque "chucun," pretty.)

Mr. FERRUCCIO BENVENUTO BUSONI was born on April 1, 1866, at Empoli near Florence, Italy. His father, Ferdinando, was a clarinet player. His mother was Anna Weiss,* a pianist, who gave her son his first pianoforte lessons. When he was nine years old, he appeared in Vienna.† He studied there under Hans Schmitt and under Nottebohm, Habert, and Goldmark, and at Graz under W. A. Remy (Dr. Wilhelm Mayer), and afterward he made his first concert tour in Italy. When he was seventeen, he was made an associate of the Ac-

* Anna Weiss-Busoni died at Trieste, October 3, 1909.

† For an account of his performance and of the piano pieces of his own composition there played by him see Hanslick's "Concerte, Componisten und Virtuosen 1870–1885," pp. 185–186 (Berlin, 1886).

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cademia Filarmonica of Bologna after due examination. The city of Florence struck a gold medal in his honor. In 1886 he settled in Leipsic to compose, but he needed money, and he accepted in 1888 the position of teacher at the Conservatory of Helsingfors, Finland, where he married. In 1890 he won the Rubinstein prize as the best composer-pianist in competition, and that year was appointed a professor at the Moscow Conservatory. He came to Boston in 1891, and made this city his dwelling-place until the fall of 1893, when he moved to New York. In 1894 he went to Berlin, which is now his home. In 1907–08 he was the successor of Emil Saur as the head of the pianoforte master class at the Vienna Conservatory. At Berlin he has given concerts to bring out works of modern or neglected composers.

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neuen Ästhetik der Tonkunst" (1907). He has also composed an opera, "Die Brautwahl."

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1904, February 9. César Franck's pianoforte quintet.

In 1904, February 8, he played at an Arbos Quartet Concert Beethoven's trio in B-flat major, and as a solo number Brahms's Variations on a theme of Paganini.

He played at Mr. Alwin Schroeder's concert, April 8, 1892, Brahms's sonata for 'cello and pianoforte (first time here), and his own "Knitaselle" variations for 'cello and pianoforte (first time here).

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1893, January 17, in Union Hall. Bach, Prelude and Fugue, D major, for the organ, concert arrangement for the pianoforte by Busoni (first time here); Beethoven, Sonata, C minor, Op. 111; Schumann, Toccata, Op. 7; Chopin, Mazurka, Nocturne, Impromptu, Barcarolle; Liszt, Lo Sposalizio, Gondoliera from "Venezia e Napoli," Tarantella from "La Muette de Portici."

1893, January 19, in Union Hall. Bach-Tausig, Toccata and Fugue, D minor; Chopin, Sonata, B-flat minor; Beethoven, Rondo a Capriccio, Op. 120; Schumann, Variations on the name "Abegg," Op. 1; Schlözer, Concert Étude; Liszt, Three Études after Paganini's Caprices,—1. Tremolo, 2. Allegretto, 3. Campanella,—Polonaise in E major.

1893, January 24, in Union Hall. Liszt, Fantasie and Fugue on the name "Bach"; Beethoven, Sonata, Op. 106; Chopin, Prelude, Nocturne, Two Études from Op. 25; Liszt, Legendes,—St. Francis of Assisi preaching to the Birds, St. Francis of Paola walking on the Waves; Liszt, Mephisto Waltz No. 1.

1893, January 30, in Union Hall. Bach, Chaconne for violin, concert arrangement for the pianoforte by Busoni (first time here); Schubert, Fantasie, Op. 15; Busoni, Scène de Ballet; Chopin, Étude-fugue; Chopin, Nocturne, C-sharp minor, Ballade in F minor; Liszt, Waldesrauschen, Fantasia No. 1 on "Lucrezia Borgia."

1904, February 16, in Jordan Hall. Bach, Adagio, Toccata, and Fugue for organ, transcribed by Busoni for pianoforte (first time here); Chopin, Twelve Études, Op. 25; César Franck, Prélude, Chorale, et Fugue; Liszt, Three Études, "Appassionata," F minor, "Harmonies du Soir," "Mazeppa."

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1904, February 19, in Jordan Hall. Bach-Liszt, Variations on "Weinen, Klagen"; Bach, Two Chorals, "Awake," "Rejoice," for organ, transcribed by Busoni for pianoforte (first time here); Beethoven, Sonata in E major, Op. 109; Chopin, Sonata, B-flat minor; Brahms, Variations on a theme of Paganini (first and second books).

1904, February 27, in Jordan Hall. Chopin, Sonata, B minor, Ballade, G minor, Nocturne, C minor, Polonaise, A-flat; Liszt, Sonata, B minor; Études after Paganini's Caprices,—Tremolo, Allegretto, La Campanella, Arpeggio, La Chasse, Variazioni.

Concerto No. 5, E-flat, for Pianoforte and Orchestra, Op. 73.

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven wrote this concerto in 1809 at Vienna. The town was occupied by the French from May 12 to October 14. Other works of the year were the String Quartet in E-flat, Op. 74, the Sonata in E-flat, Op. 81 *a*, Sonata, F-sharp major, Op. 78, a march for a military band, some pianoforte pieces, and songs. And it was in 1809 that Joseph Haydn died.

The autograph bears this inscription: "Klavier Konzert 1809 von LvBthvn." The concerto was published in February, 1811, and the title

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It is said that the first public performance of which there is any record was at Leipsic on November 28, 1811. The pianist was Friedrich Schneider.* The *Allgemeine Musik Zeitung* described the concerto as "without doubt one of the most original, imaginative, effective, but most difficult of all existing concertos." Schneider, it seems, played "with soul" as well as force, and the orchestra accompanied remarkably, for "it respected and admired composer, composition and pianist."

The first performance with which Beethoven was concerned was at Vienna on February 12, 1812, when Karl Czerny (1791–1857) was the pianist. The occasion was a singular sort of entertainment. Theodor Körner, who had been a looker-on in Vienna only for a short time, wrote home on February 15: "Wednesday there took place for the benefit of the Charitable Society of Noble Ladies † a concert and a representation of three pictures after Raphael, Poussin, and Troyes, as Goethe describes them in his 'Elective Affinities.' A new concerto by Beethoven for the pianoforte did not succeed." Castelli's "Thalia" gave as the reason of this failure the unwillingness of Beethoven, "full of proud self-confidence," to write for the crowd. "He can be understood and appreciated only by the connoisseurs, and one cannot reckon on their being in a majority at such an affair." Thayer moralizes on this statement: "The trills of Miss Sessi ‡ and Mr. Siboni § and Mayseder's Variations

*Johann Christian Friedrich Schneider, organist, pianist, composer, teacher (1786–1853). He was busy as organist, pianist, and conductor at Leipsic from 1807 to 1821, when he settled at Dessau, where he died.

† The title of this society was "Gesellschaft adelicher Frauen zur Beförderung des Guten und Nützlichen."

‡ There were four distinguished sisters by the name of Sessi. Marianne (1776–1847) was, perhaps, the most famous, and she was applauded in many cities, although the Earl of Mount Edgcumbe heard her in London in 1815, and wrote: "The first woman, Sessi, was somewhat of a singer, with whom, though it was difficult to find fault, it was equally so to be pleased." The oboist Parke admitted that her voice was "clear and powerful, its compass was extensive, and her style tasteful; but she sang without expression." Marianne married a rich grocer named Natorp. Imperatrice (1784–1808) married an army officer, Baron von Natorp, brother of the grocer. Caroline sang at Naples. Anna Maria (1790–1864) began her career at Vienna about 1811, and afterward was known on the stage as Neumann-Sessi. This débutante was probably Maria Theresa Sessi. She was of another family, and began her career at Parma in 1805; and on December 26 of that year she appeared at La Scala, Milan. She went to Vienna, afterward to cities of Poland and Russia, and from 1835 to 1837 she sang again in Italy, but without conspicuous success.

§ Giuseppe Siboni, celebrated tenor, was born at Bologna in 1782. He was for a long time at the opera house in Prague. He died at Copenhagen in 1839.

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on the March from 'Aline' * were appropriate to the occasion and the audience." And he might have added with reference to this concerto the line of Burns, slightly altered:—

"Compar'd with this, Italian trills are tame."

The program of this entertainment was as follows:—

1. Ouverture . . . . . *Cartellieri* †
2. Raphael's "Queen of Sheba doing Homage to King Solomon."
3. Scene and Aria from "Adelasia ed Aleramo" . . . . . *Mayr* ‡
   (Sung by Ther. Sessi, her first appearance.)
4. Grand New Concerto for Pianoforte, dedicated to Archduke Rudolph by *Louis van Beethoven*, played by *Carl Cserny* (*sic*).
5. Pousson's "Esther Fainting before King Ahasuerus."
6. Aria from "Debora e Sisera" . . . . . *Guglielmi* §
   (Sung by Mr. Siboni.)
7. Variations for Violin on the March from "Aline" . *Maiseder* (*sic*)
   (Played by Mayseder.)
8. Duet from "Adelasia e Aleramo" . . . . . *Mayr*
   (Sung by Sessi and Siboni.)
9. Franz de Troyes's "The Arrest of Haman by Command of Ahasuerus in the Presence of Esther."

The Vienna correspondent of the *Allgemeine Musik Zeitung* wrote that the extravagant length of the concerto diminished the total effect which the "noble production of the mind" would otherwise have made. As for Czerny, "he played with much accuracy and fluency, and showed that he has it in his power to conquer the greatest difficulties." But the correspondent wished that there were greater purity in his performance, a finer contour.

* Joseph Mayseder, violinist and composer (1789–1863), was born at Vienna, and he died there. He seldom gave concerts, and he never went on tours; yet, as a virtuoso, he was admired by Paganini. There were several operas founded on the story of Aline, Queen of Golconda. The most famous were by Monsigny (1766), Berton (1803), Boieldieu (1808), Donizetti (1828.

† Casimir Anton Cartellieri (1772–1807), composer and chapel-master to Prince Lobkowitz at Liebeshausen.

‡ "Adelasia ed Aleramo," opera by G. S. Mayr (1763–1845), was produced at La Scala Milan, December 26, 1806, when Sessi created a part.

§ "Debora e Sisera," oratorio (1794), by Pietro Guglielmi (1727 (?)–1804).



The tableaux pleased mightily, and each one was repeated.

One of the first performances, if not the first, in Boston, was at a concert of the Germania on March 4, 1854. The pianist was Robert Heller.* The concerto has been played at these Symphony Concerts by Mr. d'Albert (1892), Miss aus der Ohe (1888), Mr. Baermann (1882, 1885, 1889, 1894), Mr. Faelten (1886), Mme. Hopekirk (1898), Mr. Paderewski (1899), Mr. Lamond (November 1, 1902), Miss Adele aus der Ohe (January 20, 1906).

The concerto was, no doubt, as Mr. Apthorp says, called the "Emperor" "from its grand dimensions and intrinsic splendor." The orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement, Allegro, in E-flat, 4-4, opens with a strong chord for full orchestra, which is followed by a cadenza for the solo instrument.

The first theme is given out by the strings, and afterward taken up by the clarinets. The second theme soon follows, first in E-flat minor softly and staccato by the strings, then legato and in E-flat major by the horns. It was usual at that time for the pianist to extemporize his cadenza, but Beethoven inserted his own with the remark, "Non si fa una cadenza ma s' attacca subito il seguente" (that is to say, "Do not insert a cadenza, but attack the following immediately"); and he then went so far as to accompany with the orchestra the latter portion of his cadenza.

The second movement, Adagio un poco moto, in B major, 2-2, is in the form of "quasi-variations," developed chiefly from the theme given at the beginning by muted strings. This movement goes with a suggestion hinted by the pianoforte of the coming first theme of the Rondo, into the Rondo, the Finale, Allegro, in E-flat, 6-8. Both the themes are announced by the pianoforte and developed elaborately. The end of the coda is distinguished by a descending long series of pianoforte chords which steadily diminish in force, while the kettledrums keep marking the rhythm of the opening theme.

***

Karl Czerny played Beethoven's Concerto in E-flat for pianoforte

* Robert Palmer, known as Robert Heller, was born at Canterbury, England, in 1833. He studied music, and at the age of fourteen won a scholarship in the Royal Academy of Music, London. Fascinated by the performances of Robert Houdin, he dropped music to become a magician, and he came to the United States in September, 1852. Some say that he made his first appearance in New York at the Chinese Gardens as a Frenchman; others, that his first appearance was at the Museum, Albany, N.Y. He met with no success, and he then went to Washington, D.C., where he taught the piano and served as a church organist. He married one of his pupils, Miss Kieckhoffer, the daughter of a rich banker, and at once went back to magic. In New York he opened Heller's Hall, and was eminently successful. He then went to London, opened Poole's Theatre, and he came back to New York in 1875. He had given exhibitions of his skill in Australia and India. He died at Philadelphia, November 28, 1878. His name stands very high in the list of magicians. His tricks of "second sight" for a long time perplexed the most skilful of his colleagues. And he was one of the first to use electricity as a confederate. In his will he instructed his executors to destroy all his apparatus. For a long and interesting explanation of his "second sight" tricks, see "Magic," by A. A. Hopkins (Munn & Co., New York, 1897).

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when it was produced for the first time in Vienna. Why did not the composer play it? He made his first appearance in that city as a pianist when he played his Concerto in C major (March 29, 1795). He had improvised there privately in 1787, and for some years he was esteemed in Vienna as a pianist rather than composer. We find him playing his Concerto in G major and the pianoforte part of his Fantasia with chorus and orchestra in December, 1808, thirty years after he had appeared at Cologne as an infant phenomenon. But after that he preferred to let his pupils interpret his works, the Baroness Ertmann in concerts of a private nature and Czerny in public concerts.

Some years ago Franz Kullak wrote a series of introductory chapters to his excellent edition of Beethoven's concertos for pianoforte and orchestra. One of these chapters, devoted to consideration of Beethoven as a pianist, was Englished, in connection with Kullak's essay on the Execution of the Trill, by Dr. Theodore Baker, and published in 1901 by G. Schirmer, of New York.

Beethoven at a tender age was urged to severe piano practice. One of his teachers said of him when he was eight years old: "He plays the pianoforte with vigor and in a finished manner." When Beethoven, about seventeen years old, met Mozart, he complained that, although he took lessons from him,—probably in composition,—Mozart never played to him. Later he heard the Abbé Johann Franz Xaver Sterkel (1750–1817), then one of the foremost pianists in all Germany. "Beethoven, who had never before heard an illustrious pianist, was unfamiliar with the fine shadings in the treatment of the instrument; his own playing was rough and hard." Nevertheless, he played his variations on "Vieni Amore" (composed about 1790), "also a great many other pieces not less difficult, and, to the extreme surprise of his hearers, in precise and perfect imitation of the elegant styles which had impressed him in Sterkel's performance." Another wrote of him in comparison with Vogler: Beethoven is, "aside from his dexterity, more eloquent, imposing, expressive—in a word he touches the heart more; he is therefore as fine in Adagio as in Allegro." And this writer declared that the pianist had struck out a new path.

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Mozart had delighted by his clearness, roundness, tranquillity, delicacy. Beethoven surprised the Viennese by his vigor, fiery expression, grandeur.

Here is a significant fact: "As Beethoven's creative genius continually sought greater and loftier tasks, his careful attention to the details of technic appears to have relaxed."

And then his deafness increased.

J. B. Cramer, himself a great pianist, the only pianist praised by Beethoven, said of his friendly rival, "All in all, Beethoven was, if not the greatest, certainly one of the greatest and most admirable pianists I have ever heard." He heard him in 1799–1800. Cherubini heard him five years later, and characterized his performance as "rough." Clementi described it as "little cultivated, not seldom violent, like himself, but full of spirit." The prevailing opinion was that his style was admirable, his technique adequate, and his touch too violent. When he played his G major Concerto at the famous performance in 1808, Reichardt bore witness that he played "with astounding cleverness in the fastest possible tempi. The Adagio, a masterly movement of beautifully developed song, he sang on his instrument with a deep, melancholy feeling that thrilled me."

Czerny, the teacher of Liszt, was a pupil of Beethoven. He said of his master (1800–1805) that no one rivalled him in the swiftness of his scales, in double-trills; that his attitude was calm and refined, "without the slightest gesticulation (except bending over as his deafness increased)"; that he pedalled a great deal, "far more than is indicated in his works"; that his titanic force was too much for the instruments of the period.

Ries, another pupil, said: "As a rule, he played his compositions most eccentrically; however, he usually kept strict time, though he would occasionally hurry somewhat the tempo."

Nisle wrote: "As a player he is, to be sure, inferior to many others in elegance and technical accomplishments; and as he was hard of hearing, he played rather loud; but one lost sight of his defects when the master disclosed the depths of his soul."

Here surely are opinions at variance. It must be remembered that

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some of them came to us through the speech of several, and that in some instances the original speech was the recollection of a man who heard Beethoven years before he was questioned about him. Some years ago, here in Boston, Mr. Busoni was praised here by some for his delicacy; by others he was reproached for his violence. And which opinion was the true one?

There is always interest in speculation concerning a composer's interpretation of his own works. In some instances the composition suffers because the technic of the composer-pianist is inadequate. Thus Brahms—we speak from personal knowledge—in the eighties was a coarse, nerve-rasping pianist.

To-day you often hear a pianist reproached for his interpretation of Beethoven's music. "No, his performance was not in the spirit of Beethoven,"—a beautiful phrase, like that other phrase, "The chronometer of God never errs," which in Mark Twain's story passed as beautiful until some one had the boldness to ask, "What is the chronometer of God?"

If Beethoven should play his sonatas to us now in Boston, would not some one complain of his lack of temperament? and might not some one say, from force of habit: "He is an interesting pianist, but he should not attempt to play Beethoven: he had better stick to Chopin or Liszt?"

***

Let us see what Beethoven himself said about pianoforte music and pianists. We quote from the excellent little book, "Beethoven: The Man and the Artist, as revealed in his own Words," compiled and anno-

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tated by F. Kerst, translated and edited with additional notes by H. E. Krehbiel (New York, 1905):—

"It has always been known that the greatest pianoforte players were also the greatest composers; but how did they play? Not like the pianists of to-day, who prance up and down the keyboard with passages in which they have exercised themselves—*putsch, putsch, putsch;*—what does that mean? Nothing. When the true pianoforte virtuosi played, it was always something homogeneous, an entity; it could be transcribed and then it appeared as a well-thought-out work. That is pianoforte playing; the other is nothing!" (1814.)

"Candidly I am not a friend of *Allegri di bravura* and such, since they do nothing but promote mechanism."

"The great pianists have nothing but technique and affectation." (1817.)

"As a rule, in the case of these gentlemen (pianoforte virtuosi) all reason and feeling are generally lost in the nimbleness of their fingers."

"These pianoforte players have their coteries, which they often join; there they are praised continually,—and there's an end of art!"

"You will have to play a long time yet before you realize that you cannot play at all."

He said to Czerny, who was teaching his nephew Karl: "With respect to his playing with you, when he has acquired the proper mode of fingering and plays in time and plays the notes with tolerable correctness, only then direct his attention to the matter of interpretation; and when he has got thus far do not stop him for little mistakes, but point them out at the end of the piece. Although I have myself given very little instruction, I have always followed this method, which quickly makes *musicians*, and that, after all, is one of the first objects of art."

"Always place the hands at the keyboard so that the fingers cannot be raised higher than it is necessary; only in this way is it possible to produce a singing tone."

"The solo sonatas [Op. 109–111?] are perhaps the best, but also the last music that I composed for the pianoforte. It is and always will be an unsatisfactory instrument. I shall hereafter follow the example of my grand master, Handel, and write every year only an oratorio and a concerto for some string or wind instrument, provided I shall have finished my tenth symphony (C minor) and Requiem."

"God knows why it is that my pianoforte music always makes the worst impression on me, especially when it is played badly."

Having heard Mozart's Concerto in C minor at a concert, he exclaimed to his companion: "Cramer, Cramer, we shall never be able to compose anything like that!"

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SINGERS AND OPERA FOLK.

BY W. J HENDERSON.

(From the *Sun*, New York, December 12, 1909.)

Nowhere is the great god Success worshipped with deeper ardor than among the denizens of the operatic world. Success with these pampered darlings of the public means long and loud applause, many columns of newspaper accounts of what they say, what they do, how they eat, how they sleep, what they wear, and how much they pay for their gowns and the fabulous salaries they receive.

When interviewed by the throbbing reporter, as these idols are nearly every day, they talk emotionally about their "art." They skilfully avoid telling what their "art" is. They float mystically in airy regions of verbal confusion. They have soarings after the unsearchable and divings after the unfathomable. So far as definiteness of terminology is concerned, they remain forever suspended, like the prophet's coffin in mid-air.

Just at present they are mostly engaged in considering the "Tosca" of Puccini. There are few sopranos who do not cherish designs upon this rôle. It would be difficult to determine what is the exact nature of the charm exercised by this part. Can it be that exalted personages in the kingdom of Art would permit themselves to be beguiled by the temptation of Empire gowns?

Or is it that they find something altogether lovely in the dramatic situation which places them before an audience as being so passionately desired that only gory slaughter can preserve inviolate that sanctity celebrated throughout the civilized the world as the proudest possession of the true prima donna?

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Or is it not perhaps a sub-acute consciousness that there is no rôle in which it is so easy to achieve a popular success without accomplishing much in the domain of pure singing?

In plain English, why is it regarded as a wondrous feat to sing Tosca? To be sure, certain attempts have not met with brilliant success, but it has not been demonstrated that the failures were caused by the special difficulties of this much-sought rôle.

If the sopranos of the two opera houses desire to sing a rôle in which a pronounced success will set then on an artistic level far above anything to be reached through the interpretation of Puccini's music, the *Sun's* observer will suggest one which will afford every possible opportunity.

Let some of these ambitious women emerge as Norma. To sing Norma is really an achievement in these degenerate days. Some of the haughty impersonators of the two opera houses would find themselves in very deep water before they arrived at the conclusion of the first phrase of "Casta Diva." As for singing the whole of it, most of them might as well essay the art of flying.

It brings us inevitably back to that oft-repeated assertion that little of the true art of singing is known to the opera performer of to-day. These great artists are performers, impersonators, singing actors, or what you will, but they are not first and foremost professors of lyric art. This, let it be understood, is a generalization, and has its happy exceptions.

Bella Alten appeared on Wednesday night as soloist at the historical concert of the Philharmonic Society, and her attempt to sing the air "On mighty pens" from Haydn's "Creation" revealed a sad lack of vocal foundation. Miss Alten, in plain English, could not produce the steady, smooth, sonorous tone required for music of this type, nor had she the breath support necessary for the emission of its broad phrases.

Yet this same singer can and does make delightful effects in the opera house, where she has action to hide the poverty of her vocal re-

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sources or music to sing in the modern style, with its nervous, fragmentary phraseology and its sputtering declamations.

The public is quite at a loss which way to turn, but there is abundant evidence that it is ready to welcome good singing, and that when this is offered it comes with the effect of a gracious surprise. Two demonstrations of this were afforded in the week just past.

On Monday evening Edmond Clement made his first appearance at the Metropolitan Opera House, though not on the local stage. He sang the Chevalier des Grieux in "Manon." His voice is not large and it is not rich in timbre. It is, on the contrary, a small organ with a singularly pale and faded tone, which in the upper scale tends when given out piano, toward effeminacy. Nevertheless, Mr. Clement is an artist.

He has consummate acquaintance with the character of such music as that of "Manon." He has an exquisite appreciation of its delicate melodic style, its tender and graceful sentiment, its elegance of phraseology, and its entire artistic genre. What was the result?

He sang the chanson in the second act with such dainty finish, with such repose and such gossamer spinning of aërial tone that the audience burst into a tumult of applause. Not even the loudest command of Mr. Caruso's "Ridi Pagliacci" has excited more real enthusiasm in the theatre at any time since that pealing solo became known.

So it seemed that for once at any rate it was not imperative that an operatic impersonator should shout and make the rafters ring in order to obtain a popular success.

But what about "Fuyez, douce image"? Did he not have to give more tone in that? Of a certainty he did, for the musical climax of this effective number is a passionate and almost despairing appeal voiced in a forte. Mr. Clement, has a forte, but it is not such a forte as the opera house habitués are accustomed to hear. It is modest and even musical. He sang "Fuyez, douce image"; he did not scream it. Neither did he find it advisable to disguise want of vocal excellence by rushing all over the stage and waving his arms like semaphores.

The other demonstration of the hold which pure singing still has on the puzzled public was made on Wednesday night by that past mistress of the sound old style, Lillian Nordica. The fact that she did give a lesson in the value of vocal resource was to some extent obscured

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by comments of a kind which can arouse only regret that criticism should sink to such levels.

It seems in these days that the first inquiry of the observer of musical doings is whether the opera singer is in "good voice." This would be a proper inquiry if it were directed only toward the clearness and smoothness of the tone, but in far too many instances it means "Can the singer sing as loudly as usual?"

Now Mme. Nordica does not sing as loudly as she did some years ago, and therefore the patent truth that her tones were musical and except for a few moments in the second act correct in intonation and that she never screamed, but sang, sang, sang from beginning to end of the drama, was forgotten.

To this writer the value of the lesson he received from Mme. Nordica (and he is grateful to her for many of the most important lessons he has had in the course of a long experience) lay in its proof that the less you force the tone, the less you scream and exaggerate in a Wagner music-drama, and the more you cling to the ancient idea of pure vocal recitative, the nearer you come to the truthful delivery of Wagner's artistic message.

At what point do the aspiring impersonators of Puccini's Tosca generally fall short of the result designed by the composer? At that in which the most exclusively musical atmosphere is desired, namely, in the monologue of the second act. Sometimes this is tolerably sung, but in plain truth since Mme. Ternina no one has delivered it with the plenitude of beautiful tone (not loud tone), the breadth of style, and the intensity of pathos which the music requires.

There was a prima donna once in whose honor no less a person than John Milton wrote three sonorous Latin sonnets. Her name was Leonora Baroni, and she was born in 1600. The account of an English visitor to Italy, quoted by Malherbe in 1672, is interesting:—

"She has very good judgment to distinguish good from bad music; she understands it perfectly well; she even composes, which makes her absolute mistress of what she sings and gives her the most exact pronunciation and expression of the sense of her words. She sings with a bold and generous modesty and an agreeable gravity; her voice reaches a large compass of notes and is exact, loud and harmonious. She softens and raises it without straining or making grimaces."

There was also one Balthasar Ferri, a male sopranist, born 1610, died 1680, of whom Bontempi wrote in this enthusiastic style:—



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Of how many singers on the local operatic stage can it be said that they have the "most exact pronunciation and expression of the sense" of the words? In how many can limpidity of tone be noted? Who can sing florid music in the manner attributed to Ferri? Who has the majestic breath support that he had? Of how many can it be affirmed that they are gifted with sentiment and imagination?

Those who have technical facility are usually devoid of imagination. Those who have the creative faculty too often cannot sing. But these children of the lyric muse in the early seventeenth century had schooling. Mazzochi took a peep into an early seventeenth century school for the training of church singers, and this is what he reported:—

"The pupils were obliged to devote every day one hour to the practice of difficult pieces in order to acquire the necessary experience. Three hours were distributed, one to trills, the second to passages, and the third to ornaments. During another hour the pupil worked under the master's direction placed before a mirror, in order that he might acquire no contortions of the eyes, the face or the mouth in singing. Such were the occupations of the morning. In the afternoon theory was studied for half an hour, an hour was devoted to the study of counterpoint and another to the study of letters. For the rest of the day the student exercised on the clavecin or in the composition of a motet, a song, or some other piece according to the talent of the pupil."

There were laid the foundations of the great conservatories of 1700,

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of the method taught by Porpora, Redi, Pistocchi, Bernacchi, and their contemporaries, the method which was learned by the great lyric artists of the early part of the last century. Yet even in the days of ths splendid masters and mistresses of vocal art who made the glory of that period of opera there were instances of deficient preparation. It was the contemplation of one of these that wrung from Chorley the pathetic reflections:—

"When will artists begin seriously to study before they present themselves to be judged? When learn that Youth has a beauty of its own, which can be got back neither by prayers nor tears when once vanished; when forbear to trade on such youth as a quality which shall stand instead of culture? Pauline Garcia was a ripe musician with many natural defects bespeaking indulgence before she began to sing; but Signor Mario was a Hyperion born, who had only to be seen and heard and the enchantment was complete."

Chorley might have been writing about some of the unschooled aspirants for lyric honors now disporting themselves upon the local operatic stage; and these "artists," as they pompously call themselves, not only triumph in some instances, but in others boldly defy public opinion. Those who pursue the latter amazing course are not many, but their attitude is unmistakable. One of them publicly said she did not care whether people enjoyed her singing or not, they would have to hear it for so many years. Another, after making a distinct failure in a rôle, insists that she will sing it again and again and again.

After all, what can real lovers of lyric art expect of these poor creatures, when their professional life is under the direction of an amateur

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who is the real impresario of the Metropolitan Opera House and their private existences in daily contact with a social set which takes its opera as a mere pastime?

The atmosphere of the Metropolitan is not beneficial to growing lyric plants. At the Manhattan the case is somewhat better, for there is no social corporation under obligation to support freaks of mismanagement indulged in by business men floundering in unfamiliar waters, nor has Mr. Hammerstein yet found any more potent reason for the distribution of his casts than their ability to interest his patrons.

In opera, if not in "the street," the public must in the end have its way, despite the occasional success of bull movements in unloading worthless securities and singers on the lambs. The applause bestowed on the two pieces of good singing last week, following the sinister silence after some of the evil singing of the previous week, ought to mean something even to the social dignitaries who own the opera enterprise.

APPLAUSE AT ORATORIO CONCERTS.

BY HENRY E. KREHBIEL.

(From the *New York Daily Tribune*, March 12, 1908.)

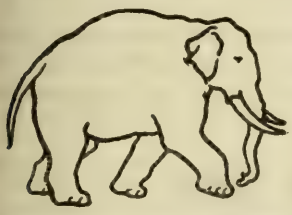
Shall there be applause at the concerts of the Oratorio Society when works with words drawn from the Bible are performed? The question is exercising to some extent the minds of the executive committee of the society, in view of the approaching performance of Bach's "Passion Music according to Matthew." It seems that the circular letter which Dr. Frank Damrosch issued to the patrons of the society on the occasion of the "Messiah" performances last December for the purpose of interesting those patrons in other works besides Handel's oratorio has called forth one answer of an unexpected nature. A gentleman has answered with a complaint to the effect that his enjoyment (if that is

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the right word) of the occasion was marred by the applause of the audience and its recognition by the solo singers, which, in the opinion of the writer of the letter, lowered the concert to the level of "an ordinary theatrical show." It seemed to him "absolutely vulgar and out of place," for he "would as soon think of applauding a church choir at a Sunday morning service, or the minister after he had impressively read the fifty-third chapter of Isaiah." (The fifty-third chapter of Isaiah, it may be remarked in passing, contains several of the most beautiful passages in the text of the oratorio.)

It is plain that the correspondent is one of the many lovers of "The Messiah" who look upon the annual performance of it in the Christmastide as a religious rather than as an artistic function. The letter was answered by Dr. Frank Damrosch, who, after expressing his sympathy with the correspondent's personal feelings in the matter, argued that some consideration was due to that large portion of the audience that attended the concerts primarily for the pleasure of receiving artistic impressions. The question, he added, had been frequently discussed at meetings of the executive committee of the Oratorio Society, when it had been found that the consensus of opinion was that the audience should have entire freedom in the case, especially since it had been felt that an expression of approval on the part of the audience reacted favorably upon the artistic work of the performers. He added, however, that the executive committee was now debating the question whether or not an appeal should be made to the audience to refrain from applause at the performance of Bach's "Passion Music" next month. "In this work," he added, "more even than in 'The Messiah,' frequent interruption by applause would seem to be out of place because of the nature of the text," and he hoped the decision would be in favor of discouraging "noisy approval."



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The question is an interesting one, and all of its phases have not been set forth in the outline of the correspondence which has here been given. One circumstance has been overlooked by both Dr. Damrosch and his correspondent. Bach's "Passion Music" is a church service which has been transferred to the concert room, because if it were not heard there it would not be heard at all, which would be a woful pity, since it is one of the grandest of existing choral compositions. It deals with the most solemn of all tragedies and is written in a dramatic spirit—one that calls up in the imagination the scenes described by the narrator in the words of the Evangelist. It is a relic of a period which extended over centuries during which the Church did not hesitate to stimulate the spirit of devotion by dramatic representation. Yet the more impressively this music is performed the less will those who are properly appreciative of it and moved by it feel inclined to bestow upon it the conventional expressions of approval. Handel's "Messiah" is in purpose and structure a secular work. It was not written for the Church, but for the concert room. Its textual material was drawn from Holy Writ, but its musical presentation is epical, not dramatic. There would seem to be no more reason to withhold the testimonials of delight which a worthy performance of its music is calculated to call forth than to refrain from applauding a public reader for declaiming with impressive and compelling beauty any chapter of the Bible, Milton's "Paradise Lost," or Klopstock's "Messias."

The question, though it might be answered on æsthetic lines in consonance with these suggestions, is one in which personal taste and feelings will always rule; but this fact ought not to close the eyes of lovers of oratorio music to other considerations calculated to educate the feelings as well as taste. One of these considerations is the purpose of the performance; another is the place of performance; still another is historic precedent. They are closely related. Handel composed "The Messiah" for performance in the concert room, with the aim that it should give artistic pleasure and edification, and from his day to this the music has been applauded when given in a way thought by the listeners to be worthy of applause. The evidence is clear, though there is pitifully little of it that has come down to us from the period of the composer himself. The explanation of this fact is simple enough; when Handel produced his oratorios at Covent Garden Theatre, there were no musical and dramatic critics writing for the newspapers, who

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made record of the facts of performance, told how the works were received, and discussed the merits of compositions and performances. "The Messiah" and "Samson" were produced for the first time in London at Covent Garden Theatre in the season of 1743. Not a single London journal made even the barest mention of the fact. "The Messiah" had been previously produced in London, which, we take it, accounts for the fact that a London correspondent writing gossip to *Faulkner's Journal*, a newspaper published in the Irish capital, mentioned "Mr. Handel's" new oratorio "Samson" in the number for March 12–15. The reference is brief, but it indicates that oratorios were applauded. Says the correspondent:—

> Our friend Mr. Handel is very well, and things have taken a quite different turn here from what they did some time past, for the public will be no longer imposed on by Italian singers and wrong-headed undertakers of bad operas, but find out the merits of Mr. Handel's compositions and English performances. That gentleman is now more esteemed than ever. The new oratorio called *Samson*, which he composed since he left Ireland, has been performed four times to more crowded audiences than ever were seen, more people being turned away for want of room each night than hath been at the Italian opera. Mr. Dubourg (lately arrived from Dublin) performed at the last and met with uncommon applause from the Royal Family and audience.

"Samson" is biblical in subject, though not in text, and to this extent this earliest bit of testimony may not be conclusive as to the treatment accorded to "The Messiah," which had three performances that season, while "Samson" had eight; but it proves, at least, that it was customary to applaud oratorios when the form first made its appearance in England. But there is direct evidence touching "The Messiah" of a later day. At an oratorio concert on March 3, 1797, Signora Galli sang the air, "He was Despised" (words from Isaiah liii.). She was now seventy-five years old, and Handel had written the air for her fifty-five years before. The old lady, according to a statement by William Parke in his "Musical Memoirs," "acquitted herself better than could have been expected, and the audience dealt her out a flattering portion of applause." We have this from the same witness touching a performance of "The Messiah" on February 18, 1799: "Mara, by

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her style of singing, proved that she had no equal in Handel's music. Miss Poole sang 'Rejoice' with correctness and brilliancy; it was encored, as well as the 'Hallelujah Chorus,' enthusiastically."

No doubt there are many persons who, while disposed to applaud at oratorio performances when given in concert rooms or theatres, would hesitate to do so at a performance in a church. Here it is reverence for the sacred edifice which is the determining factor. The question has long been a vexed one. Dr. Burney's famous "Account of the Musical Performances in Westminster Abbey and the Pantheon . . . in Commemoration of Handel" (1784) would seem to indicate that while selections from the oratorios were applauded at the Pantheon there was no applause when "The Messiah" was performed in the Abbey church. The embarrassment felt by the audience in being deprived of the privilege of giving expression to its feelings is amusingly set forth in Dr. Burney's account of Mme. Mara's singing of "I know that my Redeemer liveth." It is worth while to quote the passage:—

The universal rapture visible in the countenances of this uncommonly numerous & splendid audience, during the whole time that Mme. Mara was performing the very affecting Air with which the IIId Part of the *Messiah* is opened: "*I know that my Redeemer liveth,*"exceeded every silent expression of delight from Music which I had ever before observed. Her power over the sensibility of the audience seemed equal to that of Mrs. Siddons. There was no eye within my view which did not

—"silently a gentle tear let fall."

Nor, though long hackneyed in music, did I find myself made

"of stronger earth than others."

At the end of her performance of this Air, the audience seemed bursting with applause for which the place allowed of no decorous means of utterance. The Italians, when much pleased with music in their churches, manifest rapture by coughing, spitting, blowing their noses, or scraping their feet, which with us are expressions of contempt. The construction, however, of these audible signs is easy and intelligible, when once they are settled by national compact.

This Italian form of applause will scarcely commend itself to the American people for use at oratorio performances, either in concert room or church. Better the styles which were in use in imperial Rome when Nero himself not only asked for applause, but hired a claque to bestow it. Moderate satisfaction was expressed by snapping the fingers; greater by striking the fingers of the left hand against those of the right (*testæ*); a crescendo in feeling was marked by clapping with

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the hands held flat (*bombos*) and hands held hollow (*imbrices*).* But the sign of highest enthusiasm was a waving of the corner of the toga. It is written that the Emperor Aurelian had bits of cloth distributed for this purpose among the lower classes, who were not permitted to wear the badge of citizenship.

OVERTURE TO "ROSAMUNDE," OP. 26 . . . . . FRANZ SCHUBERT

(Born at Lichtenthal near Vienna on January 31, 1797; died in Vienna on November 19, 1828.)

This overture was first played from manuscript as an overture to the magic play, a melodrama, "Die Zauberharfe," by Hoffmann, a theatrical secretary, on August 19, 1820, at the Theater an der Wien, Vienna. It was afterward played as the overture to "Rosamunde" when that play was produced in 1823. The overture that really belonged to "Rosamunde" afterward appeared as the overture to "Alfonso und Estrella," Op. 69.† It is said that the overture to "Rosamunde" was also played as an overture to Schubert's operetta "Der vierjährige Posten" (composed in May, 1815), when the one-act piece revised by Robert Hirschfeld was performed for the first time at the Vienna Court Opera Theatre, eighty-two years after it was composed.‡

The first performance of the overture to "Rosamunde" in concert appears to have been the one from manuscript at a Gewandhaus concert, Leipsic, January 1, 1850, led by Julius Rietz.

* "He [Nero] chose from all parts youths of Gentlemens degree, and not so few as 5000 of the lustiest and strongest young men out of the commons, who being sorted into factions should learne certaine kinde of shouts and applauses, which they tearmed *Bombos*, *Imbrices*, and *Testas:* also that deft and trim boyes, such as had the thickest bush of haire upon their heads, and were set out in most excellent apparell, and not without a ring on their left hands, should give their attendance upon him as he sung. The cheiftaines and leaders of these had for their stipend 400 000 sesterces." Suetonius' "Nero Claudius Cæsar," translated into English by Philemon Holland anno 1606.

Holland annotated this passage as follows:—

"*Bombos*, resembling either the buzzing and humming noise of Bees, or the sound of trumpets.

"*Imbrices*, much after the manner of that rattling, which a sodaine shewre makes upon the tiles of an house, or the sound that crest tiles or gutter tiles may make.

"*Testas*, to expresse the crashing of potsheards or earthen pots, clattering one against another."—P. H.

† The overture to "Alfonso und Estrella" was last played in Boston at a concert of the Boston Symphony Orchestra, March 31, 1900. The first performance in America was at a concert of the Harvard Musical Association in Boston, November 9, 1871.

The opera "Alfonso und Estrella" was brought out by Liszt at Weimar, June 24, 1854. It has been stated recently that the overture now known as "Rosamunde" was then played, but, as a matter of fact, a festival overture by Rubinstein was then performed, for it included "God save the King," and the opera was brought out on the birthday anniversary of the Grand Duke of Weimar. Schubert wrote the opera in 1821–22. The overture was not composed until December, 1823, a few days before the first performance of "Rosamunde."

‡ See Hanslick's "Am Ende des Jahrhunderts," pp. 90–93 (Berlin, 1899).

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The overture arranged for the pianoforte (four hands) was published in 1828, and possibly a little before that time. The orchestral parts were published in 1854, but the score was not published until 1867.

"Rosamunde, Fürstin von Cypern," a romantic drama in four acts, by Wilhelmine von Chézy (1783–1856), music by Schubert, was performed for the first time at the Theater an der Wien, in Vienna, on December 20, 1823. The wretched text was designed originally for an opera. The play was withdrawn from the stage after two performances. The plot is as follows:—

"Rosamunde, Princess of Cyprus," after being brought up by a shepherdess, is told her real rank on coming of age. Fulgentius, who has been reigning over Cyprus meanwhile, offers her his hand; but she disdains his advances, refuses to marry him, and his love turns to bitter hatred. He throws her into prison, and sends her a poisoned letter through the Prince of Candia, who is really in love with her, and has entered Fulgentius's service in disguise, so as to be near her. He hands her another letter, tells her of the plot against her, and she feigns sickness. Then, the right moment presenting itself, the Prince hands back the poisoned letter to Fulgentius, who dies. This leaves Rosamunde free to be married to her lover."

The manuscript of the music was lost for a long time, but the parts were found in 1867 by Sir George Grove and Sir Arthur Sullivan in Vienna. They were tied up and dusty in a cupboard in the house of Dr. Schreiner. The music, written in five days, consisted of an overture; three entr'actes; two numbers of ballet music; "Shepherd's Melody," a little piece for clarinets, horns, and bassoons; a romance for sporano solo, "Der Vollmond strahlt auf Bergeshöh'n," and three choruses.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings. It begins with a long introduction, Andante, C minor. "The main body of the composition, Allegro vivace in C major (2-2 time), is in a form much used by Rossini and other Italian opera composers of his day." The first and light theme is followed by a loud and brilliant subsidiary of passage work. A short interlude modulates to G major, and the melodious second theme is in this key. Another theme by way of conclusion leads to a climax. A short passage brings modulation and a return to the tonic. The third section has the usual relations to the first. The coda is built on a new theme in 6-8 time.

This overture was last played at a Boston Symphony Orchestra Concert in Boston, March 6, 1897.

The overture to "Rosamunde" was played in Boston for the first time at a Theodore Thomas concert, December 6, 1871.

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Strauss . . . . . Symphonia Domestica

Mozart . . . *a.* Aria, "Deh vieni" ("The Marriage of Figaro")

Graun . . . *b.* Aria, "Singt dem göttlichen Propheten" ("Der tod Jesu")

Mozart . . . . . Overture, "The Magic Flute"

Songs with Piano:

a. Brahms . . . . . "Die Nachtigall"
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c. Fiedler . . . . . "Wiegenlied"
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Arietta — Adagio molto semplice e cantabile

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Tuesday Evening, March 15, 1910

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PROGRAMME

1. Beethoven . . String Quartet in C-sharp minor, Op. 131

2. Brahms . . Sextet for Strings in B-flat major, Op. 18

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PROGRAMME

Mozart	Quartet in B-flat major
César Franck	Trio in F-sharp minor, Op. 1–1
Schumann	Quartet in F major

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The casts on the left are the Faun of Praxiteles (Rome); Amazon (Berlin); Hermes Logios (Paris); Lemnian Athena (Dresden, head in Bologna); Sophocles (Rome); Standing Anacreon (Copenhagen), ordered; Aeschines (Naples); Apollo Belvedere (Rome).

The reliefs in the passage are: Bacchic Procession (Naples); Orpheus, Eurydice, and Hermes (Naples).

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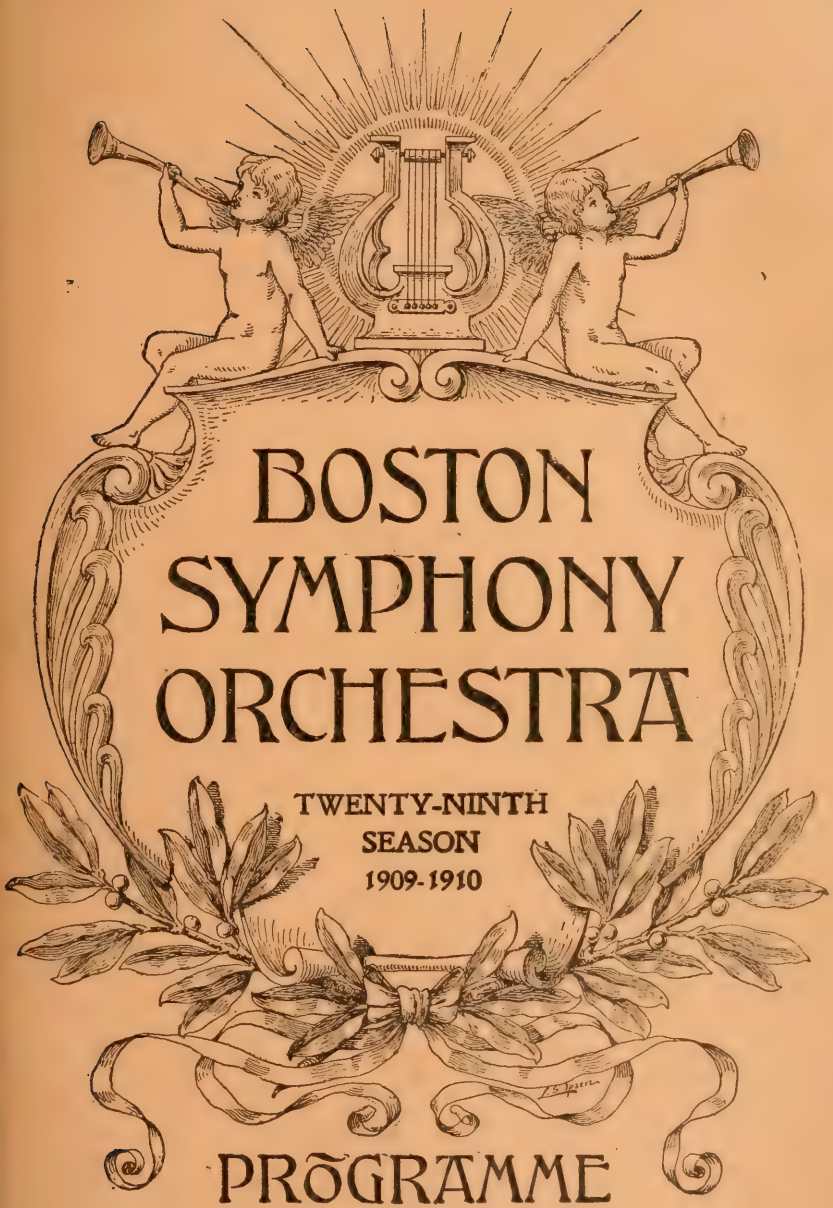
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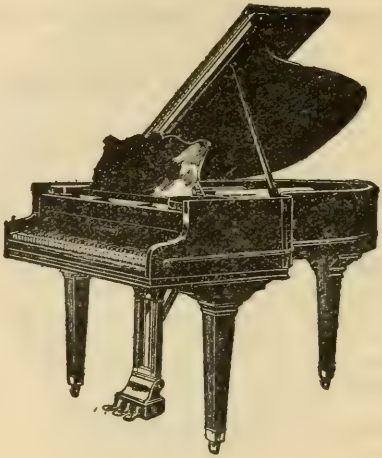
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PROGRAMME

Strube . . . . . Comedy Overture, "Puck" (MS.)
First performance

Strauss . . . . Symphonia Domestica, Op. 53 (in one movement)

Arias with Orchestra:

a. Mozart . . "Deh vieni" ("O come, my heart's delight"), from "Le Nozze di Figaro," Act IV., Scene 10

b. Graun . . . "Singt dem göttlichen Propheten" ("Lo, the heaven descended Prophet"), from "Der Tod Jesu" ("The Death of Jesus")

Mozart . . . . Overture to the Opera "The Magic Flute"

Songs with Pianoforte Accompaniment:

a. Brahms . "Die Nachtigall" ("The Nightingale"), Op. 46, No. 4

b. Schumann . . "Widmung" ("Dedication"), Op. 25, No. 1

c. Fiedler . . . "Wiegenlied" ("Cradle Song"), Op. 8, No. 1

a. Strauss . . . "Ständchen" ("Serenade"), Op. 17, No. 2

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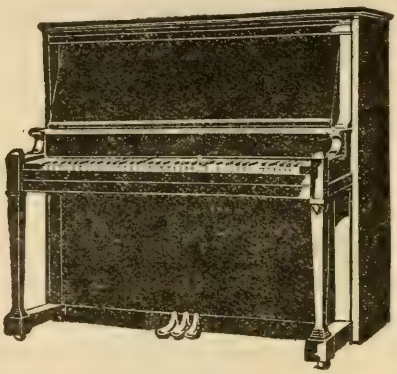
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COMEDY OVERTURE, "PUCK" (MS.) . . . . . GUSTAV STRUBE

(Born at Ballenstedt, March 3, 1867; now living in Boston.)

This overture was written in the winter of 1908. The overture, dedicated to Max Fiedler, is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, four trumpets, three trombones, bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, Glockenspiel, and the usual strings.

I am indebted to the composer for the following note:—

The overture has no program. The title indicates merely that the composer wished to portray in tones a sylvan picture, some frolic with Puck as the main figure. The form is that of the Sonata. After a short introduction theme, which is developed at some length, the main motive enters (D major). It is played by the horn and accompanied by a tremolo in the strings. This is followed by little episodes that lead into the second motive (F major). A conclusion theme of a more tranquil character ends the first part. There is a working-out section, and after this the first motive enters again, and this time it is played by the whole orchestra, fortissimo, over a basso ostinato. Then the second motive and the conclusion theme appear again. There is a short coda.

***

Puck is the rascally imp that frights maidens of the villagery, skims milk, mocks the breathless housewife at the churn, misleads night wanderers, disconcerts sorely the wisest aunt telling the saddest tale.

> Those that Hobgoblin call you, and sweet Puck,
> You do their work, and they shall have good luck.

Richard Grant White says in a note to "A Midsummer Night's

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"THE PHILOSOPHY OF LOVE."
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"TOMMY LAD."
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Dream": "Until after Shakespeare wrote this play 'puck' was the generic name for a minor order of evil spirits. The name exists in all the Teutonic and Scandinavian dialects; and in New York the Dutch have left it in a form—'spook,' meaning a ghost or spirit—known to all who are Knickerbockers by blood or birth. The name was not pronounced in Shakespeare's time with the *u* short. Indeed, he seems to have been the first to spell it *puck*, all other previous or contemporary English writers in whose works it has been discovered spelling it either *powke*, *pooke*, or *pouke*. There seems to be no reason to doubt that Shakespeare and his contemporaneous readers pronounced it *pook*. The fact that it is made a rhyme to 'luck' is not at all in variance with this opinion, because it appears equally certain that the *u* in that word, and in all of similar orthography, had the sound of *oo*." Burton, in his "Anatomy of Melancholy," makes a puck a separate demon, will-o'-the-wisp. In Ben Jonson's "Sad Shepherd" he appears as Puck-hairy. In "Hudibras" he figures as "good Pug-Robin." See Heywood's "Hierarchie," Lib. IX.:—

> In John Milesius any man may reade
> Of divels in Sarmatia honored
> Call'd Kottri of Kibaldi; such as wee
> Pugs and hobgoblins call. Their dwellings
> In corners of old houses least frequented bee,
> Or beneath stacks of wood; and these convented
> Make fearfull noise in buttries and in dairies,
> Robin good-fellowes some, some call them fairies.

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SYMPHONIA DOMESTICA, OP. 53 . . . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living in Charlottenburg — Berlin.)

When Richard Strauss was sojourning in London late in 1902, he said to a reporter of the *Musical Times* of that city: "My next tone-poem will illustrate 'a day in my family life.' It will be partly lyrical, partly humorous,—a triple fugue, the three subjects representing papa, mamma, and the baby." *

The symphony was composed in 1903. On the last page of the score is this note: "Charlottenburg, December 31, 1903." The score was published in 1904. It is said that Strauss received from the publisher a sum equivalent to nine thousand dollars for it.

It was performed for the first time at the last concert of the Richard Strauss Festival in Carnegie Hall, New York, March 21, 1904, by Wetzler's Orchestra, and the composer was the conductor. The concert began with a performance of Strauss's "Don Juan," and closed with a performance of his "Also sprach Zarathustra." It may here be said that Strauss's Symphony in F minor, Op. 12, was also performed for the first time in New York by the Philharmonic Society of that city and from manuscript on December 13, 1884, when Mr. Theodore Thomas conducted.

* See the *Musical Times*, January 1, 1903, p. 14.

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The first performance of the Symphonia Domestica in Europe was at the Fortieth Festival of the Allgemeiner Deutscher Musikverein at Frankfort-on-the-Main, June 1, 1904. The composer conducted.

The first performance in Belgium was at a *Concert Populaire*, November 13, 1904, when S. Dupuis conducted.

The first performance in England was on February 25, 1905, at the Queen's Hall, London. Mr. Henry J. Wood was the conductor.

The first performance in France was at a Colonne concert, Paris, March 25, 1906, when the composer conducted.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, February 16, 1907. The symphony was played again in Boston by the Boston Symphony Orchestra, March 30, 1907.

The dedication of the symphony reads: "Meiner lieben Frau und unserm Jungen" ("To my dear wife and our boy").

The symphony is scored for one piccolo, three flutes, two oboes, one oboe d' amore,* one English horn, one clarinet in D, one clarinet in A, two clarinets in B-flat, one bass clarinet, four bassoons, one double-bassoon, eight horns, four trumpets, three trombones, one bass tuba, four saxophones *ad lib.*,† four kettledrums, bass drum, cymbals, triangle, tambourine, Glockenspiel, sixteen first violins, sixteen second violins, twelve violas, ten violoncellos, eight double-basses, two harps.

***

When Dr. Strauss was in New York, he wished that no program of this symphony should be set forth in advance of the performance. As Mr. Richard Aldrich wrote, in the *New York Times* of March 6,

* The *hautbois d' amour, oboe d'amore*, was invented about 1720. It was an oboe a minor third lower in pitch than the ordinary oboe. "The tone was softer and somewhat more veiled than that of the usual instrument, being intermediate in quality, as well as in pitch, between the oboe and the English horn." This instrument fell out of use after Bach's death, but it has been reconstructed by the house of C. Mahillon, of Brussels.

† Strauss says, "only in cases of extreme necessity *ad libitum*."

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1904: "He wishes it to be taken as music, for what it is, and not as the elaboration of the specific details of a scheme of things. The symphony, he declares, is sufficiently explained by its title, and is to be listened to as the symphonic development of its themes. It is of interest to quote the title, as he wishes it to stand. It is 'Symphonia Domestica' (meiner lieben Frau und unserm Jungen gewidmet), Op. 53, which is, interpreted, 'Domestic Symphony, dedicated to my dear Wife and our Boy, Op. 53.' It bears the descriptive subtitle, 'In einem Satze und drei Unterabteilungen: (*a*) Einleitung und Scherzo; (*b*) Adagio; (*c*) Doppelfuge und Finale.' (In one movement and three subdivisions: (*a*) Introduction and Scherzo; (*b*) Adagio; (*c*) Double Fugue and Finale.) It is highly significant that the composer desires these movements to be listened to as the three movements of a composition, substantially, as he declares, in the old symphonic form. He believes, and has expressed his belief, that the anxious search on the part of the public for the exactly corresponding passages in the music and the program, the guessing as to the significance of this or that, the distraction of following a train of thought exterior to the music, are destructive to the musical enjoyment. Hence he has forbidden the publication of any description of what he has sought to express till after the concert.

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"'This time,' says Dr. Strauss, 'I wish my music to be listened to purely as music.'"

When the symphony was performed at Frankfort-on-the-Main, the only program note published in advance in *Die Musik* after the announcement of title and subdivisions was as follows: "The first theme, 'The Husband,' is in three parts: an 'easy-going' beginning (which recalls the beginning of the 'Pastorale Symphony'); a continuation that is designated as 'meditative'; and a melody that rises 'in a fiery manner' on high. The second theme, 'The Wife,' is extremely capricious. The third theme, 'The Child,' is very simple. and in Haydn's manner. It is to be played by an oboe d' amore. From this theme springs the first theme of the double fugue, 'Assertion,' with which the second theme, 'Contrary Assertion,' is contrasted. The orchestra must be enlarged to one hundred and eight instruments, among them four saxophones. Richard Strauss refuses to give any further program."

The symphony was performed for the first time in Berlin at the Philharmonic concert of December 12, 1904, and Dr. Strauss conducted it. The program books of the Philharmonic concerts, as a rule, contain minute analyses, with illustrations in notation of the orchestral works performed. The only note on the Symphonia Domestica was as follows:—

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"I. Introduction and development of the three chief groups of themes.
The husband's themes:
(*a*) Easy-going, (*b*) Dreamy, (*c*) Fiery.
The wife's themes:
(*a*) Lively and gay, (*b*) Grazioso.
The child's theme:
Tranquil.

II. Scherzo.
Parents' happiness. Childish play.
Cradle-song (the clock strikes seven in the evening).

III. Adagio.
Doing and thinking. Love scene.
Dreams and cares (the clock strikes seven in the morning),

IV. Finale.
Awakening and merry dispute (double fugue).
Joyous conclusion."

***

The symphony was given a few weeks before this in Dresden at a concert of the Royal Orchestra (November 15, 1904). The program book contained three pages of general and innocuous remarks, with the conclusion that the composer here portrays his own family life; that he is outwardly "easy-going," occasionally "dreamy," but at bottom a "fiery" husband, who, although his wife is lively and graceful, yet remains the superior, who follows with inward joy the thoughts and feelings of his little child,—a man among men, one upon whom a kind fate has bestowed unconquerable humor. Then followed two pages and a half of thematic illustrations with the titles given above.

When the symphony was again played in Dresden, March 8, 1905,—this time under the direction of the composer and for the benefit of the

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fund for the widows and orphans of the members of the Royal Music Band,—the identification of Strauss as the hero of his symphony was omitted.

***

It is plain that Strauss, like Mahler, does not believe in analytical programs; but, unlike the latter, he is at least consenting to their appearance after a performance. Even when he was in New York, he noted down the themes of his symphony for Mr. Aldrich, and they were published in the *New York Times* of March 6, 1904, before the performance. Furthermore, in the "Richard Strauss volume" of *Die Musik* (Berlin and Leipsic), second number of January, 1905, appeared an analysis, nine pages long, by Mr. Wilhelm Klatte, of this very symphony, which the author, a Berliner, wrote as one with authority.

***

When the symphony was played in London for the first time, an "official" description was published, and an elaborate analysis was prepared by Messrs. Kalisch and Percy Pitt. The *Daily News* of February 23, 1905, published the former with a prefatory note:—

"In accordance with his custom the composer has not put forward a definite program of his own, but, with some inconsistency, he has allowed a description to be made public,—with some inconsistency, because he has declared that he wishes his music to be listened to as if it meant nothing in particular if the hearer feels more comfortable in ignoring the program. The only indications given are in the subheadings to the separate sections of the symphony. The official description of the symphony runs as follows:—

"'The symphony continues without a break, but has four well-defined sections:—

1. Introduction.
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3. Cradle-song and Adagio.
4. Finale: Double Fugue.

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"The symphony is concerned with three main themes, that of the husband, that of the wife, and that of the child. The husband theme is divided into three sections, the first of which is marked "gemächlich" (easy-going, or deliberate), the second "sinnend" (meditative), and the third "feurig" (fiery). The first section of the symphony, the introduction, is devoted to an exposition and treatment of the chief themes, or groups of themes, its most striking feature being the introduction of the child theme on the oboe d' amore, an instrument which has practically fallen out of use. The composer himself has spoken of this theme as being of "almost Haydnesque simplicity." On this follows a very characteristic passage, which has been interpreted as representing the child in its bath. The scherzo bears the headings: "Elternglück—Kindliche Spiele" (Parents' Happiness—The Child at Play). Its chief theme is the child theme in a new rhythm. At its end the music suggestive of the bath recurs, and the clock strikes seven. We then come to the lullaby, where we have another version of the child theme. The subheadings of the adagio are: "Schaffen und Schauen—Liebes-scene—Träume und Sorgen" (Doing and Thinking—Love Scene—Dreams and Cares). This elaborate section introduces no new themes of any importance, and is really a symphonic slow movement of great polyphonic elaboration and superlatively rich orchestral colour. The gradual awakening of the family is next depicted by a change in the character of the music, which becomes more and more restless, the use of rhythmical variants of previous

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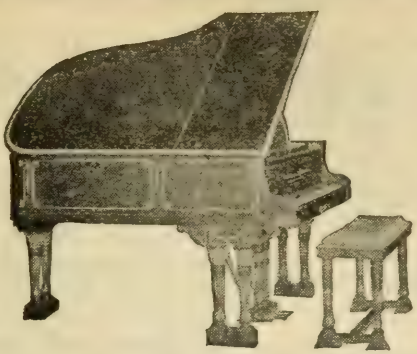
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themes being very ingenious; and then there is another reference to the bath music, and the glockenspiel indicates that it is 7 A.M.

. . . . . .

"'In this way we reach the final Fugue. The principal subject of this is also a new version of the child theme. Its subtitle is "Lustiger Streit—Fröhlicher Beschluss" (Merry Argument—Happy Conclusion), the subject of the dispute between father and mother being the future of the son. The Fugue (the chief subject of which is another variant of the child theme) is carried on with unflagging spirit and humour and great variety of orchestration, the introduction of the four saxophones adding fresh colours to the score. As the Fugue proceeds, the child theme gradually grows more and more prominent, and finally seems to dominate the whole score. Some new themes, all more or less akin to it, and all in the nature of folk-tunes, are introduced. The father and mother, however, soon assume their former importance, and the whole ends with great spirit and in the highest good humour with an emphatic reassertion of the husband theme with which it began, suggesting that the father had the last word in the argument.'"

Here we have the second section of the Husband's theme characterized as "sinnend" instead of "träumerisch." The latter is the term published in the score.

And it may here be said that after the musical sentence characterized in the score as "träumerisch" a short phrase, orchestrated for clarinet in A, two clarinets in B-flat, and a bass clarinet, is characterized by the composer "mürrisch,"—ill-humored, peevish, cross. This theme is used afterward most sparingly. At the same time it is a singular fact that this section of the Husband theme is not mentioned in any "official" program.

Strauss's reticence about the program of a work and his subsequent explanatory confidences have annoyed even the admirers of his strange and enormous talent. Thus, when the Symphonia Domestica was performed for the first time in London, Mr. Ernest Newman wrote in the *Speaker:*—

"It has been said very confidently that here Strauss has forsaken program music and gone back to music of the absolute order; it

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has also been said, with equal confidence, that he has done nothing of the kind. Strauss himself has behaved as foolishly over it as he might have been expected to do after his previous exploits in the same line. He writes a work like 'Till Eulenspiegel,' that is based from start to finish on the most definite of episodes, and then goes through the heavy farce of 'mystifying' his hearers by telling them he prefers not to give them the clue to the episodes, but to leave them to 'crack the nut' as best they can. All the while he is giving clue after clue to his personal friends, till at length sufficient information is gathered to reconstruct the story that Strauss had worked upon; this gradually gets into all the program books, and then we are able to listen to the work in the only way it can be listened to with any comprehension,—with a full knowledge of the program. With each new work of Strauss there is the same tomfoolery,—one can use no milder word to describe proceedings that no doubt have a rude kind of German humor, but that strike other people as more than a trifle silly. So it is now with the 'Symphonia Domestica.'"

***

The themes of the Husband are exposed at once. The violoncellos begin the "easy-going" theme (F major, 2-4) without accompaniment. A horn and the bassoons are added. The oboe sings the "dreamy" theme, and, as it ends it, clarinets and bass clarinet have a melodic thought designated by the composer as "ill-tempered." As I have said, this motive is unimportant. The third significant theme ("fiery") of the Husband is given to violins (E major). The mood of ill-temper recurs for a moment, but is interrupted by a trumpet shout. The "easy-going" theme reappears (F major).

The most important theme of the Wife enters (B major, "very lively," violins, flutes, oboes). This capricious motive is followed by a gentle, melodic theme, "tenderly affectionate" (solo violin, flute, clarinet), but the capricious theme interrupts, and it is now characterized as "wrathful," and a chattering passage for violins and clarinets appears later, slightly changed, as the expression of "Contrary Assertion." There is a return to F major and the first tempo, with the

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Husband's first theme transformed and over a pedal F. These themes are used in close conjunction until after a cadence in F major the theme of the Child is introduced.

The Child's theme is introduced with mysterious preparation, while the other themes have been exposed frankly. Second violins, tremulous, sound gently the chord of D minor. The oboe d' amore hints at the theme in minor. There is a change in mode. There are chords of a strange nature, now for solo violins and violas, now for bassoon and horns. The first figure of the Wife's theme is heard, and then the Child's theme is sung in D major, 2-2, by the oboe d' amore. A gay episode serves as a coda. And here Strauss introduces one of his little jokes, for himself and a few friends, that apparently give keen annoyance to the symphonically sedate. A short, incisive ascending figure is played by clarinets and muted trumpets. This is answered by a descending and equally incisive figure for oboes, muted horns, and trombone. According to a note in the score the ascending figure portrays: "The Aunts: 'Just like his papa!'" The descending figure represents: "The Uncles: 'Just like his mamma!'"

Two transitional measures lead to the second division of the symphony, the Scherzo (D major, 3-8).

The Child's theme, transformed, is played by the oboe d' amore; fragments from the motives of Husband and Wife are also employed in this section, "Child's Play, Parents' Happiness." After a broad crescendo the climax comes in twenty-five measures of tutti, with a combination of alla breve and 6-8 rhythms. The 3-8 rhythm reappears and with it the second section of the Scherzo begins: "The Baby is

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tired, and the tender Mother wishes it to rest" (solo violin). The Child's motive now appears for the first time in the very concise and sturdy form which later plays an important part. The episode of putting-to-bed is characterized by Mr. Klatte, of Berlin, to whom I am indebted for some of these analytical notes, as abounding with "drastic details of tone-painting."

Two clarinets sing a cradle-song (G minor, 6-8), to which the Child falls asleep. The clock strikes seven and the Scherzo is at an end.

An Intermezzo of about forty measures follows, restful and peaceful music. The "dreamy" section of the Husband's motive is played in turn by oboe, flute, violin, and an inverted form of it, which is much used later, is joined to it. The strings have a passage "that is as the Confirmation of Happiness."

The Adagio is divided into two sections, to which a species of coda is added. The first section, "Doing and Thinking," or "Creation and Inspection," is developed out of the Husband's themes. The "dreamy" motive is carried to its furthest extent, and, appearing in its inverted form with the theme of the "Confirmation of Happiness," it leads to a new melodic thought. The chief theme of the Wife is played passionately by violins, and with its gentler companion theme is most prominent. Then enter the motives of the Husband, and the themes of the two rise through a powerful crescendo to a climax in F-sharp major. This is the "Love Scene." After a short diminuendo the theme of happiness brings the end of this portion of the Adagio. The second portion, "Dreams and Cares," is music of twilight tones. The title "Sleep-chasings," invented by Walt Whitman for one of his early poems, would here not be inappropriate. The cares flee away, for the Child's theme is heard, and the tender melody of the caring Mother follows. The dreams fade with the harp notes and the tremolo of the violins. It is morning. The clock strikes seven and the cry of the Child ("a trill on the F-sharp major 6-4 chord, muted trumpets and wood-wind") arouses everything into life.

The Finale is divided into two sections. The first is entitled "Awaking and Merry Strife." The bassoons give out a fugue subject, which is the Child's theme in a self-mocking version. This is the theme of

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"Assertion," and it is developed by wind instruments. The third trombone brings it in augmentation. The second subject of the double fugue, the theme of "Contrary Assertion," is introduced by the violins. These voices are led in merriest mood, separately and against each other. The preceding themes that are used are chiefly those typical of the Wife, though the Husband's trumpet cry is introduced. The climax of this portion of the Finale is a tutti *fff* of over thirty measures on an organ-point on C. "The Child seems to have hurt himself in boisterous play. The mother cares for him (theme given in the Scherzo to solo violin), and the father also has a soothing word." A folk-song (F major, 2-4). The second section of the Finale, "Joyous Decision," begins with a calmly flowing theme, given at first to the violoncello and led over an organ-point of forty-odd measures on F. The preceding themes, typical of the "easy-going" character of the Husband and of the gentler side of the Wife, are brought in. The capricious theme of the Wife is suddenly heard. The struggle begins again, but now the "dreamy" theme of the Husband, with a highly pathetic emphasis, dominates until it makes way for the Child's theme (horns and trombones). After a cadence in D major the "easy-going" theme is thundered by trombones, tuba, bassoons. It then goes into F major. Now the Child's theme and other chief motives appear in their original form, but amusingly rhythmed. The gently expressive theme from the first section of the Adagio introduces a diminuendo. There is a joyous ending (F major).

***

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* Hippolyte André Jean Baptiste Chelard was born at Paris, February 1, 1789. He died February 12, 1861, at Weimar. The son of a clarinet player of the Paris Opéra, he studied with Fétis, Dourlen, and Gossec. Obtaining in 1811 the *prix de Rome*, he went to Italy, studied there with Baini, Zingarelli, and Paesiello, brought out his first opera, "La casa a vendere," at Naples in 1815, and the next year played as violinist in the orchestra

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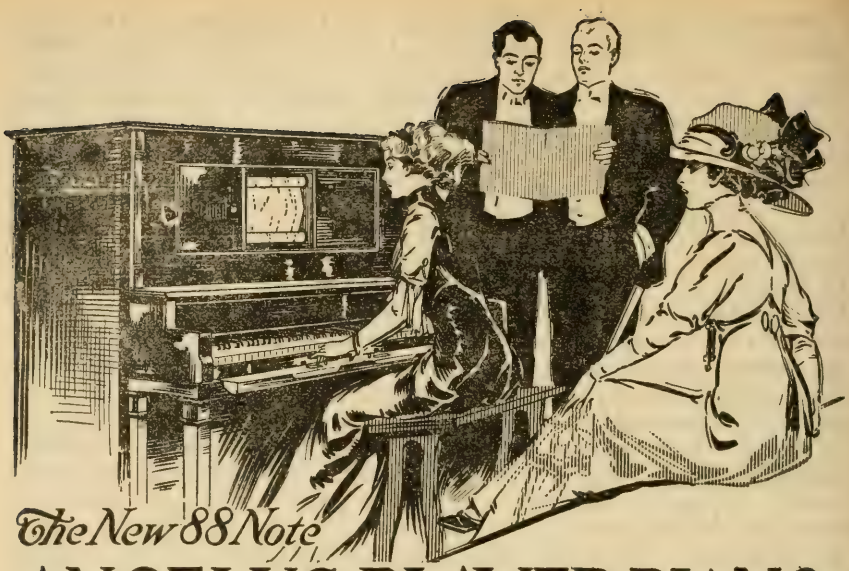
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Mme. MARCELLA SEMBRICH was born at Wisniewczyk, Galicia, on February 18 (according to Riemann) or February 15 (according to Grove's Dictionary and Spemann's "Goldenes Buch der Musik"), 1858. Her maiden name was Praxede Marcelline Kochanska, and her father, Kasimir Kochanski, was a violinist and music teacher, (Sembrich was her mother's maiden name). Her father taught her music, the pianoforte when she was four years old and the violin when she was six. At the age of twelve she played in public both as pianist and violinist, and led the life of a wanderer in the provinces. She entered the Conservatory at Lemberg, where she studied under Brustermann and under Wilhelm Stengel,* whom she afterward married. When she was about fifteen, she sang for herself and in choruses. After five years it was planned that she should study with Liszt. She stopped at Vienna, and it was then determined, on the advice of Julius Epstein, that she should study for an operatic career. In 1875 she

of the Paris Opéra where his "Macbeth," with the libretto by Rouget de L'Isle, was produced in 1827 with little success. Disheartened, Chelard went to Germany with a revised version of "Macbeth," which, produced at Munich in 1828, was enthusiastically received. The king of Bavaria appointed him court chapel-master. In 1829 Chelard returned to Paris, brought out an *opera-comique*, "La Table et le Logement," which failed, and established a music shop, which was quickly ruined by the Revolution of 1830. Going back to Munich, he produced his operas, "Der Student," "Mitternacht," and a mass, and again tasted success. He conducted German opera in London in 1832. The manager failed. Chelard's opera, "Die Hermannsschlacht," was produced in Munich in 1835. From 1836 till about 1850 he conducted at Weimar. From 1852 to 1854 he lived again in Paris. His comic operas, "Der Scheibentoni" (1842) and "Der Seekadet" (1844), were produced at Weimar. The posthumous opera, "L'Aquila Romana," was produced at Milan in 1864. For an account of Mme. Schroeder-Devrient as Lady Macbeth in Chelard's opera see Chorley's "Modern German Music," vol. i., pp. 345–347 (London, 1854). For an account of German opera in London as led by Chelard see Chorley's "Thirty Years' Musical Recollections," vol. i., pp. 50–59 (London, 1862).

* Wilhelm Stengel, pianist, was born August 7, 1846.

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began to take singing lessons of Viktor Rokitansky* in Vienna, and afterward she studied under G. B. Lamperti, Jr., then living in Milan, who should not be confounded with the famous Francesco Lamperti, of Milan.

Mme. Sembrich made her first appearance in opera at Athens as Elvira in "I Puritani," June 3, 1877. She was at that time married. She sang for about two months at Athens, as Lucia, Dinorah, and Elvira. Returning to Vienna, she studied the German repertory with Richard Lewy.†

In 1878 she sang at Dresden as Lucia, and remained at the Dresden Opera House until 1880. She made her first appearance in London on June 12, 1880, as Lucia, and was engaged immediately for five seasons. In the summer of 1884 she studied with Francesco Lamperti. Her brilliant career is known to all. Since 1878 her home has been alternately Dresden and Berlin.

The first appearance of Mme. Sembrich in America was at the Metropolitan Opera House, New York, October 24, 1883, as Lucia in Donizetti's opera.

***

* Viktor Freiherr von Rokitansky was born in 1836. He died at Vienna, July 17, 1896. Singer and composer of songs, he taught at the Vienna Conservatory, and wrote "Ueber Sänger und Singen" (Vienna, 1891; 2d ed., 1896).

† Lewy (Levy), born at Vienna in 1827, died there, December 31, 1883. He was originally a horn virtuoso, and for thirteen years a member of the Court Opera Orchestra. Later he was Regisseur of the Opera. Mallinger and Lucca studied singing with him.

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Here is a list of Mme. Sembrich's appearances in opera in Boston:—

1883, December 27. Boston Theatre. Her first appearance in Boston. Lucia in "Lucia di Lammermoor." Miss Forti, Messrs. Campanini, Del Puente, Augier, Fornaris, Grazzi. Vianesi, conductor. H. E. Abbey, director.

1883, December 29. Amina in "La Sonnambula." Mmes. Corani, Fortis, Messrs. Campanini, Novara, Corsini, Grazzi. Cleofonte Campanini, conductor.

1883, December 31. Violetta in "La Traviata." Mmes. Forti, Lablache, Messrs. Capoul, Augier, Contini, Fornaris, Corsini, Grazzi, Barberis. Mme. Malvina Cavalazzi, chief dancer. Vianesi, conductor.

1884, January 2. Rosina in "The Barber of Seville." Mme. Lablache, Messrs. Stagno, Del Puente, Corsini, Mirabella, Contini, Grazzi. Vianesi, conductor.

1884, March 3. Ophelia in "Hamlet." First performance of Thomas's opera in Boston. Mme. Scalchi, Messrs. Kaschmann (Hamlet), Stagi, Contini, Corsini, Mirabella, Augier, Grazzi. Mme. Cavalazzi, chief dancer. Vianesi, conductor.

1884, March 6. Zerlina in "Don Giovanni." Mmes. Fursch-Madi, Nilsson, Messrs. Campanini, Kaschmann (Don Giovanni), Mirabella, Corsini, Augier. Vianesi, conductor.

1884, March 8. Rosina in "The Barber of Seville." Mme. Lablache, Messrs. Capoul, Del Puente, Corsini, Mirabella, Contini, Grazzi. Vianesi, conductor

1899, March 29. Boston Theatre. Margaret of Valois in "The Huguenots" (in Italian). Mmes. Nordica and Mantelli, Messrs. Jean de Reszke, Ed. de Reszke, Maurel, Plançon. Mancinelli, conductor. Grau, director.

1899, March 31. Rosina in "The Barber of Seville." Salignac, Campanari, Carbone, Ed. de Reszke. Mancinelli, conductor.

1899, April 1. Zerlina in "Don Giovanni." Mmes. Lehmann and Nordica, Messrs. Maurel (Don Giovanni), Salignac, Ed. de Reszke, Carbone, Devries. Mancinelli, conductor.

1899, April 4. Susanna in "The Marriage of Figaro." Mmes. Eames, Bauermeister, Adams, Messrs. Campanari, Ed. de Reszke, Vanni, Maestri, Carbone, Dufriche. Bevignani, conductor.

1899, April 8. Zerlina in "Don Giovanni." Mmes. Lehmann and Adams; men as on April 1.

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1899, December 5. Boston Theatre. Susanna in "The Marriage of Figaro." Mmes. Eames and de Lussan, Messrs. Ed. de Reszke, Campanari, Vanni, Maestri, Pini-Corsi, Dufriche. Mancinelli, conductor. Grau, director.

1899, December 11. Margaret of Valois in "The Huguenots" (in French). Mmes. Ternina and Mantelli, Messrs. Dippel, Ed. de Reszke, Illy, Plançon. Bevignani, conductor. Mmes. Sembrich and Ternina sang their respective parts for the first time in French.

1899, December 16. Rosina in "Barber of Seville." Salignac, Campanari, Pini-Corsi, Ed. de Reszke. Bevignani, conductor.

1901, January 7. Boston Theatre. Sembrich Opera Company. C. L. Graff, director. Rosina in "The Barber of Seville." Salignac, Bensaude, Arcangelo Rossi, Dado. Bevignani, conductor.

1901, January 9. Violetta in "La Traviata." Salignac, Bensaude. Bevignani, conductor.

1901, January 10. Norina in "Don Pasquale." Rossi (Don Pasquale), Bensaude, de Lara. Bevignani, conductor.

1901, January 12. Marguerite in "Faust." Mmes. Mattfeld and MacGregor, Messrs. Cremonini, Bensaude, and Dado (Mephistopheles). Bevignani, conductor.

1902, March 13. Boston Theatre. Metropolitan Opera House Company. Grau, director. Queen of Night in "The Magic Flute" (in Italian). Mmes. Eames, Scheff, Ternina, Homer, Bridewell, Marilly, Van Cauteren, Randall, Messrs. Dippel, Reiss, Ed. de Reszke, Campanari, Dufriche, Muehlmann, Vanni, Maestri. W. Damrosch, conductor.

1902, March 15. Ulana in Paderewski's "Manru." First performance in Boston. Manru, von Bandrowski; Hedwig, Louise Homer; Asa, Fritzi Scheff; Urok, Bispham; Oros, Muehlmann; Jagu, Blass. W. Damrosch conducted.

1902, March 18. Susanna in "The Marriage of Figaro." Mmes. Eames, Scheff, and Bauermeister, Messrs. Ed. de Reszke, Campanari, Reiss, Maestri, Gilibert, Dufriche. Seppilli, conductor.

1902, March 22. Queen of Night in "The Magic Flute" (in Italian). The other chief singers were Mmes. Gadski, Ternina, Scheff, Messrs. Dippel, Reiss, Blass, Campanari. W. Damrosch conducted.

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1903, March 25. Violetta in "La Traviata." Messrs. Dani and Scotti. Mancinelli, conductor.

1903, March 28. Mimi in Puccini's "La Bohème." Mme. Scheff, Messrs. De Marchi, Campanari, Gilibert, Journet. Mancinelli, conductor.

1903, March 31. Norina in "Don Pasquale." Gilibert (Don Pasquale), Scotti, and Dani. Flon, conductor.

1903, April 2. Queen of Night in "The Magic Flute" (in Italian). Mmes. Gadski, Scheff, Seygard, Homer, Bridewell, Marilly, Van Cauteren, Mapleson, Messrs. Salignac, Reiss, Ed. de Reszke, Campanari, Dufriche, Muehlmann, Vanni, Maestri. Mancinelli, conductor.

1904, April 6. Boston Theatre. Metropolitan Opera House Company. Conried, director. Queen of Night in "The Magic Flute" (in German). Mmes. Gadski, Seygard, Weed, Ralph, Poehlmann, Lemon, Bouton, Mapleson, Messrs. Kraus, Reiss, Blass, Goritz, Muehlmann, Harden, Stellmach, Bayer, Dufriche. Mottl, conductor.

1904, April 8. Rosina in "The Barber of Seville." Mme. Bauermeister, Messrs. Dippel, Campanari, Journet, Rossi. Hinrichs, conductor.

1904, April 13. Adina in "L' Elisir d' Amore." Miss Bouton, Messrs. Naval, Scotti, Rossi. N. Franko, conductor.

1904, April 15. Susanna in "The Marriage of Figaro." Mmes. Gadski, Seygard, Bauermeister, Messrs. Scotti, Campanari, Reiss, Rossi, Dufriche. Mottl, conductor.

1905, March 6. Boston Theatre. Metropolitan Opera House Company. Conried, director. Lucia in "Lucia di Lammermoor." Messrs. Caruso, Parvis, Journet. Vigna, conductor.

1905, March 9. Rosalinde in Johann Strauss's "Die Fledermaus." Mmes. Weed, Alten, Elliott, Messrs. Dippel, Reiss, Goritz, Greder, Muehlmann, Bayer, Franke. N. Franko, conductor.

1905, March 11. Marguerite of Valois in "The Huguenots." Mmes. de Macchi and Edyth Walker, Messrs. Saleza, Scotti, Journet, and Plançon. Vigna, conductor.

***

ADINA in "L' Elisir d' Amore," April 13, 1904.

AMINA in "La Sonnambula," December 29, 1883.

LUCIA in "Lucia di Lammermoor," December 27, 1883; March 6, 1905.

MARGARET in "Faust," January 12, 1901.

MARGARET OF VALOIS in "The Huguenots," March 29, 1899; December 11, 1899; March 11, 1905.

MARIE in "The Daughter of the Regiment," March 23, 1903.

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MIMI in Puccini's "La Bohème," March 28, 1903.
NORINA in "Don Pasquale," January 10, 1901; March 31, 1903.
OPHELIA in "Hamlet," March 3, 1884.
QUEEN OF NIGHT in "The Magic Flute," March 13, 1902; March 22, 1902; April 2, 1903; April 6, 1904.
ROSALINDE in "Die Fledermaus," March 9, 1905.
ROSINA in "The Barber of Seville," January 2, 1884, March 8, 1884; March 31, 1899; December 16, 1899; January 7, 1901; April 8, 1904.
SUSANNA in "The Marriage of Figaro," April 4, 1899; December 5, 1899; March 18, 1902; April 15, 1904.
ULANA in "Manru," March 15, 1902.
VIOLETTA in "La Traviata," December 31, 1883; January 9, 1901; March 25, 1903.
ZERLINA in "Don Giovanni," March 6, 1884; April 1, 1899; April 8, 1899.

***

Mme. Sembrich has sung frequently in concert in Boston.

Boston Symphony Orchestra Concert, Wilhelm Gericke, conductor, Music Hall, December 9, 1899: Mozart, Aria, "Che pur aspro al cuore," from "Il Seraglio" ("Die Entführung aus dem Serail"); Bellini, Recitative, "Sediziose voci"; and "Casta Diva" from "Norma."

CONCERT PROGRAMS.

Mme. Sembrich has given these concerts:—

1897, November 23. Music Hall. Assisted by William Lavin, tenor, E. de Gogorza, baritone, and an orchestra of Boston Symphony Orchestra players led by Bevignani. She sang "Che pur aspro al cuore" from Mozart's "Il Seraglio"; Recitative and aria "Casta Diva," from "Norma"; Schumann's "Nussbaum"; Schu-

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bert's "Forelle," Foerster's "Ich liebe dich." Professor Stengel played the pianoforte accompaniments.

1897, November 27. Assisted by Miss Florence Terrell, pianist, William Lavin, tenor, E. de Gogorza, baritone, and an orchestra of Boston Symphony Orchestra players led by Bevignani. She sang Elvira's aria from Verdi's "Ernani," J. Strauss's "Voce di Primavera," and these songs: Rubinstein, "Es blinkt der Thau"; Mozart, "Das Veilchen"; Brahms's "Vergebliches Staendchen." Professor tengel played the pianoforte accompaniments.

1900, January 20. Music Hall. Assisted by David Bispham and an orchestra led by Emil Mollenhauer. Mme. Sembrich sang with orchestra "L' amerò, sarò constante," from Mozart's "Il Rè Pastore" (violin obbligato by Felix Winternitz); "Ah! fors è lui" from "La Traviata"; Arditi's Waltz, "Parla." She sang these songs with pianoforte accompaniment (Professor Stengel, pianist): Schumann: "Der Nussbaum," "Aufträge"; Schubert, "Die Forelle"; Rubinstein, "Es blinkt der Thau."

1900, December 14. Symphony Hall. Isidore Luckstone, accompanist. Lotti, "Pur dicesti"; Paradies, "M' ha presa alla sua Ragna"; Anon, "Mon petit cœur soupire," "The Three Ravens," "It was a lover and his lass"; Schubert, "Gretchen am Spinnrad," "Du bist die Ruh'," "Weinen und Lachen"; Brahms, "Wie Melodien zieht es mir," "Staendchen"; Schumann, "Er ist's," "Aufträge"; Franz, "Marie," "Liebesfeier"; Tschaikowsky, "Er liebte mir so sehr"; Zelinski, Mazurka; Bohm, "Uber's Jahr," "Der Schwur"; Fielitz, "Das Kraut Vergessenheit," "Es liegt ein Traum auf der Heide."

1901, February 4. Symphony Hall. Wallace Goodrich, accompanist. Messrs. Spindler and North, flute players. Mozart, "Deh vieni"; Haydn, "My mother bids me"; Schubert, "Delphine"; Bungert, "Ich hab' ein kleines Lied erdacht"; R. Strauss, "Ständchen"; Loewe, "Glockenthürmers Töchterlein," "Niemand hat's gesehen"; Norwegian, "Kau fra Hallingdalen"; Irish, "The Coolin"; French Canadian, "Gai lon la"; German, "Das Mühlrad," "Spinnerliedchen"; grand air from "The Star of the North," with obbligato for two flutes.

1902, January 17. Symphony Hall. Mr. Luckstone, accompanist. Bach, "Mein gläubiges Herze"; Hasse, "Ritornerai fra poco"; Beethoven, "Lied aus

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der Ferne"; Mozart, "Warnung"; Schubert, "Der Müller und der Bach," "Das Lied im Grünen"; Schumann, "Mutter, Mutter, glaube nicht," "Lass mich ihm am Busen hangen," "Aufträge"; Mendelssohn, "O Jugend, o schöne Rosenzeit"; Brahms, "Wie Melodien zieht es mir," "O liebliche Wangen"; Gounod, "Mignon"; Godard, "Le Corbeau et le Renard"; Paderewski, "Ach! die Qualen"; R. Strauss, "Allerseelen"; d'Albert, "Zur Drossel sprach der Fink"; Taubert, "Sonne hat sich Müh Gelaufen," "Von Estigen Grasmücklein"; Bungert, "Wenn die Wilden Rosen blühn."

1902, November 7. Symphony Hall. Ruben Goldmark, accompanist. Gluck, aria from "Iphigénie en Tauride"; Handel, "O had I Jubal's lyre"; Pergolesi, aria from "La Serva Padrona"; Campra, "Chanson du Papillon" from "Les Fêtes Vénétiennes"; Bach, aria from "Der Streit zwischen Phöbus und Pan"; Beethoven, "Neue Liebe, neue Leben"; Schubert, "Frühlingstraum," "Die böse Farbe"; Schumann, "Nussbaum," "Frühlingsnacht"; Loewe, "Die Mutter an der Wiege"; Brahms, "Immer leiser wird mein Schlummer," "Dort in den Weiden"; H. Wolf, "Heimweh," "Der Gärtner"; R. Strauss, "Ich trage meine Minne"; Tschaikowsky, "Ob heller Tag"; Bizet, "Pastorale"; Grieg, "Verborgene Liebe," "Zickeltanz"; Bungert, "In der Rosenlaube"; Van der Stucken, "Fallih! Fallah!"

1905, January 14. Symphony Hall. Isidore Luckstone, accompanist. Mozart, "Batti, batti," from "Don Giovanni"; Giordani, "Caro mio ben"; Handel, "Lusinghe più care" from "Alexander"; Arne, "Where the bee sucks"; Schubert, "Die Forelle"; Brahms, "Wie Melodien"; Schumann, "Mit Myrthen und Rosen," "Aufträge"; R. Strauss, "Allerseelen," "All mein Gedanken," "Heimliche Aufforderung"; Hahn, "Tous Deux"; Debussy, "Romance"; Vidal, "Printemps Nouveau"; H. Wolf, "Der Knabe und das Immlein," "Mögen Alle bösen Zungen"; Reger, "Beim Schneewetter"; Grieg, "Ein Traum."

1906, January 13. Symphony Hall. Isidore Luckstone, accompanist. Pergolesi, "Serpina, penserete"; Purcell, "Nymphs and Shepherds"; Marie Antoinette, "C'est mon ami"; Beethoven, "Andenken"; Anon., "Fingo per mio diletto"; Schubert, "Der Müller und der Bach," "Frühlingssehnsucht"; Schumann, "Röselein," "Frühlingsnacht"; Brahms, "Die Nachtigall," "Röslein dreie"; Hahn, "Si mes vers"; H. Parker, "Milkmaid's Song"; MacDowell, "A maid sings light"; H. Wolf, "Verborgenheit"; Reger, "Ich glaub' lieber Schatz"; R. Strauss, "Ich trage meine Minne," "Mohnblumen"; Foerster, "Ich liebe dich."

1906, November 24. Symphony Hall. Isidore Luckstone, accompanist. Grétry, "Ah! si parfois" from "L'Ami de la Maison"; D. Scarlatti, "Qual farfaletta amante"; Bach, "Bist du bei mir"; Carner, "Ein Kindlein in der Wiegen"; Arne, "The Plague of Love"; Carey, "A Pastoral"; Schubert, "Frühlingstraum," "Musensohn"; Schumann, "Meine Rose," "Aufträge"; Brahms, "Feldeinsamkeit," "Vorschneller Schwur"; Dvořák, "Mein Lied ertönt," "In dem weiten, breiten, luft'gen Leinenkleide," "Als die alte Mutter," "Reingestimmt die Saiten," "Darf des Falken Schwinge"; Gernsheim, "Liebe verräth nicht"; Hauser, "There is a lady"; Mrs. Beach, "The year's at the spring."

1907, November 8. Symphony Hall. Mrs. Charbonnel, accompanist. A. Scarlatti, "Se Florindo è fedele"; Spohr, "Rose, wie bist du reizend"; Paradies, "Quel ruscelletto"; Handel, "O Sleep" from "Semele"; Monro, "My lovely Celia"; Haydn, "The Mermaid's Song"; Schubert, "Gretchen am Spinnrade," "Liebe

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schwärmt," "Wiegenlied," "Liebhaber in allen Gestalten"; Schumann, "Röselein," "Widmung"; Brahms, "Wie Melodien," "Botschaft"; R. Strauss "Allerseelen"; Gretschaninoff, "Rose-red the light"; Arensky, "But lately in dance I embraced her"; Weingartner, "Motten"; Raff, "Keine Sorg' um den Weg"; J. H. Rogers, "Love has wings"; H. Parker, "Love in May"; Mrs. Beach, "Elle et moi."

1908, November 6. Symphony Hall. Isidore Luckstone, accompanist. Schubert, "Der Lindenbaum," "Rastlose Leibe"; Schumann, "Dein Angesicht," "Die Soldatenbraut," "Er ist's"; Brahms, "An die Nachtigall," "O liebliche Wangen"; Sinding, "Rosen blüthen im Grunde"; Reger, "Waldeinsamkeit"; Grieg, "Ein Traum"; R. Strauss, "Die Nacht," "Morgen"; Schütt, "Einen Sommer lang"; Ries, "Es muss was Wunderbares sein"; Rubinstein, "Neue Liebe"; Debussy, "Les Cloches," "Aquarelle No. 1," "Green"; Fauré, "Les Berceaux"; Paderewski, "My sweetheart darling"; Arensky, "But lately in dance"; Cui, "The waves rush and roar"; Luckstone, "A Love Symphony"; Foote, "The nightingale has a lyre of gold."

1909, November 12. Symphony Hall. Frank La Forge accompanist. Bach, "Mein gläubige Herze"; Paradies, "Quel ruscelletto"; Handel, "O Sleep" from "Semele," "Hallelujah"; Schubert, "Trockne Blumen," "Eifersucht und Stolz"; Schumann, "Stille Thränen," "Röselein"; Brahms, "Die Mainacht," "Sonntag," "Der Schmied"; Massenet, "L'âme des oiseaux," "L'Éventail"; R. Straus, Allerseelen"; La Forge, "The Sheep Herder," "An einen Boten"; Nuwiadamski, "Otworz Janku"; Foote, "There sits a bird on every tree."

The editor will welcome additions and corrections. It is almost impossible to prevent errors slipping into lists of this character. The programs published in the newspapers and even distributed in the opera house or in the concert hall are not always trustworthy.

Aria, "Deh vieni," from "Le Nozze di Figaro," Act IV., Scene 10.

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte,* aggiustata dalla commedia del Beaumarchais, 'Le

* Lorenzo Da Ponte was born at Ceneda in 1749. He died at New York, August 17, 1838. His life was long, anxious, strangely checkered. "He had been *improvvisatore*, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria; Italian teacher, operatic poet, littérateur, and bookseller in England; tradesman, teacher, opera manager, and bookseller in America." Even his name was not his own, and it is not certain that he ever took orders. He arrived in New York in 1805. See Mr. H. E. Krehbiel's entertaining chapter, "Da Ponte in New York" ("Music and Manners," New York, 1898).



Mariage de Figaro';" musica di W. A. Mozart," was composed at Vienna in 1786, and produced there on May 1 of the same year. The cast was as follows: il Conte Almaviva, Mandini; la Contessa, Laschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael Kelly's name, but Kelly says in his "Reminiscences" that he was called OKelly in Italy); Bartolo and Antonio, Bussani; Barberina, Nannina Gottlieb (who later created the part of Pamina in Mozart's "Magic Flute," September 30, 1791). Mozart conducted. The *Wiener Zeitung* (No. 35, 1786) published this review: "On Monday, May 1, a new Italian *Singspiel* in four acts was performed for the first time. It is entitled 'Le Nozze di Figaro,' and arranged after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. Da Ponte, theatre-poet. The music to it is by Hrn. Kapellmeister Mozart. La Sign. Laschi, who came here again a little while ago, and la Sign. Bussani, a new singer, appeared in it for the first time as Countess and Page." The opera was performed nine times that year. Only Martin's "Burbero di buon cuore" had as many performances. But when Martin's "Cosa rara" met with overwhelming success on November 17, 1786, emperor and public forgot "The Marriage of Figaro," which was not performed in Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

The first performance in the United States was one of Bishop's remodelled English versions, in New York, on May 3, 1823.

The scene is a garden,—an arbor at the right and another to the left. Night.

The Count Almaviva has begged Susanna, his wife's maid, to meet him. This she has promised to do, but she changes clothes with her mistress. The Countess dressed as Susanna meets the Count, whilst Susanna as the Countess accepts the advances of Figaro.

Air. Andante, F major, 6-8. Accompanied by flute, oboe, bassoon, and the usual strings.

Deh vieni, non tardar, o gioja bella!
Vieni ove amore per goder t' appella.
Finchè non splende in ciel notturna face,
Finchè l' aria è ancor bruna, e il mondo tace.

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Quì mormora il ruscel, quì scherza l' aura,
Che col dolce susurro il cor ristaura,
Quì ridono i fioretti, e l' erba è fresca,
Ai piaceri d' amor quì tutto adesca.

Vieni ben mio! tra queste piante ascose!
Ti vo' la fronte incoronar di rose!

Air:

O come, my heart's delight, where love invites thee.
Come then, for without thee no joy delights me.
The moon and stars for us have veil'd their splendor.
Philomela has hush'd her carols tender.

The brooklet murmurs near with sound caressing,
'Tis the hour for love and love's confessing.
The zephyr o'er the flow'rs is softly playing,
Love's enchantment alone all things is swaying.

Come then, my treasure, in silence all reposes,
Thy love is waiting to wreathe thy brow with roses! *

Ann (otherwise Anna) Selina Storace, soprano (1766–1817), who created the part of Susanna, was the daughter of Stefano Storace (originally Sorace), Italian double-bass player. She studied with her father and Ranzzini in London, and appeared there in concerts from 1774 to 1778. She studied with Sacchini at Venice, and appeared in 1780 at La Pergola, Florence, with great success. In 1781 she sang at Parma, and in 1782 at La Scala in Cimarosa's "Il Pittore Parigino" (August 10), and in Sarti's "Fra i due litiganti il terzo gode" (September 14). In 1784 she was engaged at the Imperial Theatre, Vienna, at a salary equal to $2,500 for the season,—a remarkably high sum for that period. In Vienna she contracted an unhappy marriage with John Abraham Fisher, the violinist. He beat her. They soon separated, and she never afterward used her husband's name. The Emperor ordered Fisher to leave Austria. Returning to London in

* The English version is by Natalie MacFarren.

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1787, she sang in opera. She became intimate with Braham, and sang with him on the Continent. On May 30, 1808, she left the stage, farewelling the public in "The Cabinet." She left a large fortune,—£11,000 in pecuniary legacies, and about £40,000 for a cousin as residuary legatee. There is much entertaining gossip about her as woman and singer. (See Kelly's "Reminiscences" for stories of her life in Vienna.)

Beaumarchais's "La Folle Journée, ou le Mariage de Figaro," was produced privately at a festival prepared by de Vaudreuil for the Count d'Artois in September, 1783. The comedy was completed in 1781, and the performance at the Théâtre Français was arranged, but Louis XVI. read the piece, and declared that it should not be played. The king also forbade a performance at court in June, 1783. Beaumarchais finally succeeded in producing his play publicly at the Théâtre Français, April 27, 1784. The success was overwhelming, although its "profound immorality"—to quote the phrase of *Annales Dramatiques*, 1809—was severely censured. Grimm, in his "Correspondance Littéraire" (April, 1784), wrote: "As for this immorality concerning which the decency and the seriousness of our manners have made such a scandal, it may be admitted that the work as a whole is not of the most austere class: it is a picture of contemporaneous manners, the manners and principles of our best society; and the picture is made with a boldness and a naïveté which might well be kept off the stage, if the purpose of a comic playwright is to correct the vices and follies of his period, and not to confine himself to painting them for his own taste and enjoyment." Epigrams, satirical pamphlets, bitter attacks on the author, followed the production, and "Les Amours de Chérubin," opéra-comique in three acts, with music by the younger Piccini, and "Le Véritable Figaro," opéra-comique in three acts, text by de Sau-

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vigny, a censor on the police force, with music by Dezède, were performed in 1784, the former on November 4.

Mozart saw in the play an excellent libretto for an opera. Da Ponte tells the story in his amusing Memoirs: "Talking one day with him [Mozart], he asked me if I could turn Beaumarchais's 'Noces de Figaro' into an opera. The proposition was to my taste, and the success was immediate and universal. A little before, this piece had been forbidden by the Emperor's command on account of its immorality. How then to propose it anew? Baron Vetzlar * offered me with his customary generosity a reasonable price for my libretto, and assured me that he would see to its production at London or in France, if it were refused in Vienna. I did not accept the offer, and I secretly began work. I waited the opportune moment to propose the poem either to the Intendant or, if I had the courage, to the Emperor himself. Martin alone was in my confidence, and he was so generous, out of deference to Mozart, to give me time to finish my piece before I began work on one for him. As fast as I wrote the words, Mozart wrote the music, and it was all finished in six weeks. The lucky star of Mozart willed an opportune moment, and permitted me to carry my manuscript directly to the Emperor.

"'How's this?' said Joseph to me. 'You know that Mozart, remarkable for his instrumental music, has with one exception never written for song, and the exception is not good for much.'

"I answered timidly, 'Without the kindness of the Emperor, I should have written only one drama in Vienna.'

* Da Ponte refers here to Baron Wezlar.

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"'I know it; but, in turning it into an opera, I have cut out whole scenes, shortened others, and been careful everywhere to omit anything that might shock the conventionalities and good taste; in a word, I have made a work worthy of the theatre honored by his Majesty's protection. As for music, as far as I can judge, it seems to me a masterpiece.'

"'All right; I trust to your taste and prudence. Send the score to the copyists.'

"A moment afterward I was at Mozart's. I had not yet told him the good news, when he was ordered to go to the palace with his score. He obeyed, and the Emperor thus heard several morceaux which delighted him. Joseph II. had a very correct taste in music, and in general for everything that is included in the fine arts. The prodigious success of this work throughout the whole world is a proof of it. The music, incredible to relate, did not obtain a unanimous vote of praise. The Viennese composers crushed by it, Rosenberg and Casti especially, never failed to run it down."

There was a cabal from the start against the production of Mozart's opera. Kelly says in his "Reminiscences": "Every one of the opera company took part in the contest. I alone was a stickler for Mozart, and naturally enough, for he had a claim on my warmest wishes. . . . Of all the performers in this opera at that time, but one survives—myself. [This was written in 1826.] It was allowed that never was opera stronger cast. I have seen it performed at different periods in other countries, and well too, but no more to compare with its original performance than light is to darkness. All the original performers had the advantage of the instruction of the composer, who transfused into their minds his inspired meaning. I never shall forget his little animated countenance, when lighted up with the glowing rays of genius; it is as impossible to describe it as it would be to paint sunbeams."

ARIA, "LO! THE HEAV'N DESCENDED PROPHET," FROM "THE PASSION OF OUR LORD" ("DER TOD JESU") . . KARL HEINRICH GRAUN

(Born at Wahrenbürck, May 7, 1701; died at Berlin, August 8, 1759.)

Graun's "Der Tod Jesu," text by Ramler, was performed for the first time in the cathedral at Berlin, March 26, 1755, and it was, until a few years ago, performed annually in this cathedral on Good Friday. A centenary performance took place March 26, 1855, when Frederick

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William IV. attended. There was an endowment for the purpose of the yearly repetition.

It is said that the first performance in England was at St. Gabriel's, Pimlico, in Lent, 1877.

The score was published in 1760, 1766, and 1810. The first edition for pianoforte and voices was published by J. A. Hiller at Leipsic in 1783. It was curiously imperfect, and a later one edited by J. C. Rellstab was not much better. The first available one for choral societies was edited by C. Klage in 1822.

Singt dem göttlichen Propheten,
Der den Trost vom Himmel bringet;
Dass der Geist sich aufwärts schwinget;
Erdensöhne, singt ihm Dank.

Die du von dem Staube fliehest,
Und die rollenden Gestirne
Unter deinen Füssen siehest,
Nun geniesse deiner Tugend.
Steig auf der Geschöpfe Leiter
Bis zum Seraph! steige weiter
Seele! Gott sei dein Gesang!

Singt dem göttlichen Propheten, etc.

Lo! the heav'n descended prophet,
Who to us glad tidings bringeth,
News whereat each soul upspringeth;
Ev'ry creature sing his praise.

Thou that mounting wings unfoldest,
And the stars beneath thy feet beholdest;
Now thy full reward receiving,
From a mortal to a seraph rising,
O my soul, to God thy song upraise.

Lo! the heav'n descended prophet, etc.

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The air is Vivace, B-flat major, 2-4.

Graun studied with Gottlieb in Dresden as a boy, and was treble singer to the town council. He afterward studied composition with J. C. Schmidt, and the harpsichord with Petzold. He was tenor at the Brunswick opera in 1725, but he soon became known as a composer of operas and music for the church. In 1735 he was invited to Rheinsberg, the residence of the Crown Prince of Prussia, afterwards Frederick the Great, and when Frederick ascended the throne he made Graun his Kapellmeister. Graun wrote nearly forty operas, instrumental compositions, solfeggi, and music for the church. Frederick put him above all other composers, and, when at Dresden he heard of his death, he wept, and exclaimed: "Never shall I find such a man again!"

Graun's "Death of Jesus" was performed in Boston by the Handel and Haydn Society on February 5, 1882. This was the first performance of the cantata in America. The solo singers were Miss Ida W. Hubbell, Mrs. L. S. Ipsen, William J. Winch, Georg Henschel. Carl Zerrahn conducted. There was an audience of thirteen hundred. The receipts were $1,200, and the expenses were $1,600. "This falling off was owing to the heavy snow storm of the night before which interfered with travel in the suburb." The chorus numbered three hundred and fifty; the orchestra, fifty-six.

The air "Lo, the heav'n descended prophet" has been sung in Boston at concerts of the Boston Symphony Orchestra by Mrs. Georg Henschel, March 17, 1883; by Miss Rose Stewart, December 24, 1887.

Overture to the Opera, "The Magic Flute."

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Emanuel Johann Schikaneder, the author of the libretto of "The Magic Flute," was a wandering theatre director, poet, composer, and play-actor. Vain, improvident, shrewd, a bore, he nevertheless had good qualities that won for him the friendship of Mozart. In

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1791 Schikaneder was the director of the Auf der Wieden, a little theatre where comic operas were performed, and he no doubt would have made a success of his venture, had he curbed his ambition. On the verge of failure, he made a fairy drama out of Wieland's story, "Lulu, or the Enchanted Flute." He asked Mozart to write the music for it. Mozart, pleased with the *scenario*, accepted the offer and said: "If I do not bring you out of your trouble, and if the work is not successful, you must not blame me; for I have never written magic music." Schikaneder had followed closely Wieland's text; but he learned that Marinelli, a rival manager, the director of the Leopoldstadt Theatre, thought of putting upon the stage a piece with the same subject. So he hurriedly, and with the assistance of an actor named Gieseke, modified the plot, and substituted for the evil genius of the play the high priest Sarastro, who appears to be the custodian of the secrets and the executor of the wishes of the Masonic order.

Certain writers have found a deep and symbolical meaning in the most trivial dialogue and even in the music of the overture. Some have gone so far as to regard the opera as a symbolic representation of the French Revolution. To them the Queen of Night is the incarnation of Royalty. Pamina is Liberty, the daughter of Despotism, for whom Tamino, the People, burns with passionate love. Monostatos is Emigration; Sarastro is the Wisdom of the Legislature; the priests represent the National Assembly.

Mozart saw nothing in the text but the libretto of a magic opera. Goethe and Hegel were equally blind. The former once wrote of the text, "The author understood perfectly the art of producing great theatrical effects by contrasts," and Hegel praised the libretto highly for the mixture of the common and the supernatural, for the episodes of the tests and the initiations.

Schikaneder knew the ease with which Mozart wrote; and he also knew that it was necessary to keep watch over him, that he might be ready at the appointed time. Mozart's wife was then in Baden.

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Schikaneder therefore put Mozart in a little pavilion which was in the midst of a garden near his theatre. The music of "The Magic Flute" was written in this pavilion and in a room of the casino of Josephdorf. Mozart was deep in doleful dumps when he began his task, and Schikaneder surrounded him with members of his company. It was long believed that the composer was then inspired by the beautiful eyes of the singing woman, Gerl, but the story may rest on no better foundation than the one of the Mrs. Hofdaemmel tragedy, which even Otto Jahn thought worthy of his investigation.

Schikaneder made his proposal early in March, 1791. The overture was composed September 28, 1791. On September 30 of that year "Die Zauberflöte," a grand opera in two acts, was produced at the Auf der Wieden Theatre. The cast was as follows: Sarastro, Gerl; Tamino, Schack; Queen of Night, Mme. Hofer; Pamina, Miss Gottlieb; Papageno, Schikaneder; Monostatos, Nouseul. Mrs. Gerl took the part of the "Third Lady" and "An Old Woman." Mozart conducted the first two performances.

Mme. Hofer, who was the Queen of Night, was born Josepha Weber, and was the sister-in-law of Mozart. She was married a second time to a bass named Meyer, and died in 1820. Mozart described her in 1781 in a letter to his father as a lazy, rude person, who was "thick back of her ears." She was not a good musician, but she certainly had a high and flexible voice, for Mozart wrote the music of the Queen of Night for her and an aria, "Schon lacht der holde Frühling" (1789), for her to introduce in "Der Barbier von Seviglien." Yet Schröder, who heard her in 1791 as Oberon, referred to her as "a very disagreeable singer, whose voice is not high enough for this part, so that she stretches her mouth from ear to ear" (Meyer's "Schröder," II., 1., p. 85).

Anna Gottlieb was a Viennese, born in 1774. She was the Barberina in "The Marriage of Figaro," and Schikaneder then engaged her. In 1792 she became the first singer at the Leopoldstadt Theatre.



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She lived to take part in the Mozart Festivals at Salzburg (1842) and at Vienna (1856).

Franz Gerl, a celebrated bass, was one of those who sang Mozart's Requiem in the chamber of the dying composer, and, when they came to the first measures of the "Lacrimosa," Mozart began to weep and he put down the music. Gerl composed a little with Schack. Living at Brünn, he brought out some of his operettas. He died in Mannheim. Benedict Schack (1758–1826) was a Bohemian, and he studied medicine as well as music, until in 1780 he was chosen director of Prince Carolath's orchestra. About 1784 he joined Schikaneder's company, and composed operas for his manager both in Regensburg and in Vienna. Mozart and he were close friends. In 1793 Schack went as a tenor to Gratz and a few years afterward to Munich, where he died. His voice was described as a beautiful, sonorous, flexible, true tenor. He was an accomplished singer, but nothing of an actor.

The opera disappointed the Viennese at first, and Mozart was cut to the quick. The cool reception was not due to the character of the subject; for "magic plays" with music of Viennese composers, as Wenzel Müller, were very popular, and "The Magic Flute" was regarded as a *Singspiel*, a "magic farce," with unusually elaborate music. The report from Vienna that was published in Kunzen and Reichardt's music journal, *Studien für Tonkünstler und Musikfreunde* (Berlin, 1793, p. 79), tells the story: "The new machine-comedy, 'The Magic Flute,' with music by our Kapellnmeister Mozard [*sic*], which was given at great expense and with much sumptuousness, did not meet with the expected success, for the contents and dialogue of the piece are utterly worthless." But Schikaneder was obstinate in his faith, and the opera soon became the fashion, so that the two hundredth representation was celebrated at Vienna in October, 1795. "The Magic Flute"

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made its way over the continent. The libretto was translated into Dutch, Swedish, Danish, Polish, Italian. Paris knew the opera in 1801 (August 23) as "Les Mystères d'Isis." The first performance in London was May 25, 1819, in Italian.

Mozart's operas have met with little favor in Italy. "The Magic Flute" met with scanty recognition in Milan in 1816, and it failed at Florence in 1818.

The first performance of "The Magic Flute" in Boston was on January 11, 1860 (in Italian), when Mme. Colson was Astrifiammente, the Queen of Night. Later performances: 1864, October 18, Johanna Rotter (in German); 1873, October 31, Ilma di Murska (in Italian); 1882, May 11, Etelka Gerster (in Italian); 1902, March 13, 22, Marcella Sembrich (in Italian); 1903, April 2, Mme. Sembrich (in Italian); 1904, April 6, Mme. Sembrich (in German; Mr. Mottl, conductor).

In 1897 Gustav Mahler brought out at the Vienna Opera House "The Magic Flute" in the original version without the customary cuts or changes, and he even had the flying machine for the three genii reconstructed.

Mozart died shortly after the production of "The Magic Flute," in deep distress. This opera with the music of his Requiem was in his mind until the final delirium. The frivolous and audacious Schika-

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neder, "sensualist, parasite, spendthrift," filled his purse by this opera, and in 1798 he built the theatre An der Wien. On the roof he put his own statue, clothed in the feather costume of Papageno. His luck was not constant, and in 1812 he died in poverty.

***

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, and strings.

The overture begins Adagio, with three fortissimo E-flat major chords for full orchestra, "which have some hidden Masonic significance." The chief movement is a brilliant and elaborate fugue, which is treated with orchestral freedom. About the middle of its development it is interrupted by the "Masonic" E-flat major chords which were heard at the beginning. "These chords are the only thing in the overture that reappears in the opera; yet the work is by no means open to the charge of musical irrelevancy, for the theme of the fugue is eminently suggestive of the lively character of Papageno, the bird-catcher. The overture to 'The Magic Flute' was probably the one Rossini had in mind when he once said: 'I've been trying for months to write some fugued overtures *à la* Mozart; but I've had to tear them all up, the great model is too overpowering! Mine were all detestable.'"

There has always been since 1791 discussion concerning the treatment of Masonic thoughts and rites in "The Magic Flute," both in the text and the music. Jahn had a firm belief that "the dignity and grandeur with which the music reveals the symbolism of these mysteries certainly have their root in his [Mozart's] intense devotion to the Masonic idea. A clear indication of this devotion was given in this overture to the initiated, but in a way that shows how well he distinguished between Masonic symbolism and artistic impulse."

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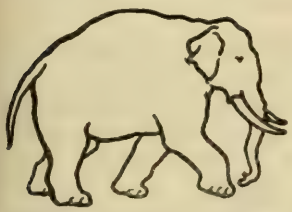
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Mozart's devotion to Masonry is well known, and he may have been inspired by Masonic thoughts when he wrote the overture. He may have anticipated Herder and Ulibischeff and endeavored to express the idea of a struggle between light and darkness. It is highly probable, however, that he was chiefly concerned with making music. As Henri Lavoix says in his "Histoire de l'Instrumentation": "Here the master, wishing, so to speak, to glance back and to give a final model of the old Italian and German overtures with a counterpointed theme, which had served, and still served, as preface to many operas, pleased himself by exhibiting the melodic theme that he had chosen, in all its forms, adorned with the riches of harmony and instrumentation. The result of this marvellous work of the carver is one of the most perfect instrumental compositions ever produced by human genius. Yet no one can establish the slightest resemblance between the overture and the grotesque magic piece on which Mozart lavished the most precious treasures of his prodigious imagination."

The theme of the fugue is not unlike one in a sonata in B-flat major, that Clementi played in 1781 before the Emperor Joseph in Mozart's presence; it also resembles the subject of an orchestral "symphony" in J. H. Rolle's cantata, "The Resurrection of Lazarus" (Leipsic, 1779), which Mozart probably never saw or heard. Fugue subjects were common property, and they were often wandering melodies. The more important question was, "What did the composer do with his theme after he caught it?" The solemn chords that open and interrupt the overture may suggest the knocking of those seeking initiation, or they may recall "the probation which must be undergone by those who engage in the search for a higher light." They are effective without explanation. As Jahn well said: "The true triumph of genius consists in having created a work which, wholly apart from scholarship or esoteric meaning, produces by its perfection an irresistible effect on the musical mind, animating it to more active endeavor and lifting it to an atmosphere of purest serenity."

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"Mozart, whom no one will accuse of melodic poverty, pursued for a long time the chimera of instrumental music without 'melody.' The overture of 'Così fan tutte' was an unfortunate attempt in this respect; for the absence of 'melody' is cruelly felt. The overture of 'Don Giovanni' is a compromise. In the overture to 'The Magic Flute' the problem was solved—not a bit of straight cantabile, a prodigious complexity, and as a result, clearness, fascination, irresistible effect. It is a *tour de force* which Mozart only could have accomplished."—*Camille Saint-Saëns.*

SONG, "AN DIE NACHTIGALL" ("TO THE NIGHTINGALE"), OP. 46, NO. 4.
JOHANNES BRAHMS

(Born at Hamburg on May 7, 1833; died at Vienna, April 3, 1897.)

The poem is by H. von Hölty (1828–87). Op. 46 was published in 1868. "An die Nachtigall" was composed in the early summer of that year at Bonn.

Geuss' nicht so laut der liebentflammten Lieder
Tonreichen Schall
Vom Blüthenast des Apfelbaums hernieder,
O Nachtigall!
Du tönest mir mit deiner süssen Kehle
Die Liebe wach;
Denn schon durchbebt die Tiefen meiner Seele
Dein schmelzend Ach.

Dann flieht der Schlaf von neuem dieses Lager,
Ich starre dann,
Mit nassem Blick und todtenbleich und hager,
Den Himmel an,
Fleuch, Nachtigall, in grüne Finsternisse,
In's Haingesträuch,
Und spend' im Nest der treuen Gattin Küsse,
Entfleuch, entfleuch!

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Oh, cease to pour thy passion-glowing sonnets,
Thy lovesome tale,
Down from the spray of tender apple blossoms,
O Nightingale!
I hear the clear notes from thy sweet throat shaken,
And Love replies.
Thy melting measures by-gone mem'ries waken
In wondrous wise.

Then from my couch again repose is banished,
And long I stare
With tearful eye, from which all hope has vanished,
To Heaven there.
Go, Nightingale; hence to thy green abysses,
With blossoms gay,
And greet thy loving mate with loving kisses.
Away! Away!*

The original key is E major, Ziemlich langsam (rather slowly), 4-4.

SONG, "WIDMUNG" ("DEDICATION"), FROM "MYRTHEN" ("MYRTLES"), OP. 25, NO. 1 . . . . . ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, near Bonn, July 29, 1856.)

The poem "Widmung" was written by Friedrich Rückert (1788-1866). Schumann composed the music to "Myrthen" in 1840.

Du meine Seele, du mein Herz,
Du meine Wonn', o du mein Schmerz,
Du meine Welt, in der ich lebe,
Mein Himmel du, darein ich schwebe,
O du mein Grab, in das hinab
Ich ewig meinen Kummer gab!

* This translation by Frederic Field Bullard is used here through the courtesy of Oliver Ditson Company.

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Du bist die Ruh', du bist der Frieden,
Du bist vom Himmel mir beschieden;
Dass du mich liebst macht mich mir werth,
Dein Blick hat mich vor mir verklärt,
Du hebst mich liebend über mich,
Mein guter Geist, mein bess'res Ich!

Du meine Seele, du mein Herz,
Du meine Wonn', o du mein Schmerz,
Du meine Welt, in der ich lebe,
Mein Himmel du, darein ich schwebe,
Mein guter Geist, mein bess'res Ich!

Thou art my life, my soul and heart,
Thou both my joy and sadness art,
Thou art my heav'n, my matchless lover,
The world of bliss wherein I hover,
Thou art the grave wherein I cast
For ever all my sorrow past.

Thou bringest rest and peace abiding;
Heav'n is through thee me kindly guiding;
So has thy love to me appeal'd,
I see my inmost self reveal'd;
Thou liftest me beyond myself,
Good genius thou, my better self.

Thou art my life, my soul and heart,
Thou both my joy and sadness art,
Thou art my heav'n, my matchless lover,
The world of bliss wherein I hover,
Good genius thou, my better self! *

The original key is A-flat major. Innig, lebhaft, Animato, affettuoso, 3-2.

Miss Sophie Schloss sang "Widmung" at a concert given by Clara Schumann in the Gewandhaus, Leipsic, March 31, 1841, for the benefit of the orchestra's pension fund. It was at this concert that Schumann's symphony in B-flat major was performed for the first time.

"Myrthen" is a cycle of twenty-six songs. The poems are by Goethe, Rückert, Byron, Moore, Heine, Burns, and Mosen.

"Widmung" is dedicated to Clara Wieck, "Seiner geliebten Braut."

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(Born at Zittau, December 31, 1859; now living in Boston.)

The German words of this song are by A. Fitger after Jacques Normand. The English version is by Mrs. Bertram Shapleigh.

Eia popeia, Schlaf'ein!
Musst dein rosiges Füsslein
Stecken unter die Decken;
Füsslein ist noch so klein;
Kann noch nicht gehen allein,
Eia popeia, Schlaf'ein.

Eia popeia, Schlaf'ein!
Gehen lernt mein kleine Geselle
Schnelle, wie schnelle!
O Gott in Himmel mein,
Was wird seine Strasse wohl sein!
Eia popeia, Schlaf'ein.

Eia popeia, now asleep!
Each small foot we must cover
Safely under the blanket;
O how tiny they keep;
Scarce is he able to creep.
Eia popeia, now sleep!

Eia popeia, now sleep!
Soon, too soon, afar he will wander,
Quickly, how quickly!
O God, thy love is deep:
What harvest of fate will he reap?
Eia popeia, now sleep!

SONG, "STÄNDCHEN" ("SERENADE"), OP. 17, NO. 2.
RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living in Charlottenburg, Berlin.)

The German poem is by A. F. von Schack.

Mach' auf, mach' auf, doch leise mein Kind,
Um keinen vom Schlummer zu wecken,
Kaum murmelt der Bach, kaum zittert im Wind
Ein Blatt an den Büschen und Hecken!
D'rum leise, mein Mädchen, dass nichts sich regt,
Nur leise die Hand auf die Klinke gelegt.

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Mit Tritten, wie Tritte der Elfen so sacht,
Um über die Blumen zu trüpfen,
Flieg' leicht hinaus in die Mondscheinnacht
Zu mir in den Garten zu Schlüpfen.
Rings schlummern die Blüthen am rieselnden Bach
Und duften im Schlaf, nur die Liebe ist wach!

Sitz' nieder, hier dämmerts geheimnissvoll
Unter den Lindenbäumen.
Die Nachtigall uns zu Haupten soll
Von uns'ren Küssen traumen,
Und die Rose, wenn sie am Morgen erwacht,
Hoch glüh'n, von den Wonneschauern der Nacht.

Hush, hush, my love, unfasten thy door
In silence, lest some one awaken!
Soft murmurs the brook on hedges and trees,
The leaves in a breeze are scarce shaken.
Be wary, my maiden! let no one hear
That you lift the latch, that your lover is near.

With footsteps, like elves at their mischievous play,
O'er flowers and grass lightly leaping,
Come hasten to me, while the moon's soft ray
With silvery light greets our meeting.
Beside the clear brook let dew laden each flow'r
Its perfumes send forth t'ward our cool blissful bow'r.

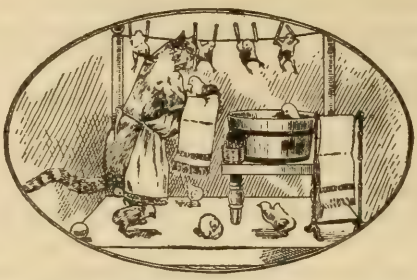
Draw nearer! In mystery draws the day,
Lindens with fragrance seeming
Enfold the nightingale in grey,
Now silent, of our kisses dreaming.
And the roses wakening soon in delight,
Grow red, shamefaced, at the thought of the rapt'rous night.*

The "Serenade" is the second of "Sechs Lieder" by A. F. von Schack, for a high voice with pianoforte accompaniment. It was published in 1897.

Strauss's "Serenade" was sung in Boston at a concert of the Boston Symphony Orchestra on March 15, 1902, by Mme. Nordica. Mr. Romayne Simmons was the accompanist.

* This English version by Alexander Blaess made for "Famous Composers and their Works, New Series, Musical Selections" (1900), is printed here through the courtesy of J. B. Millet Company.

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SATURDAY EVENING, APRIL 2, at 8 o'clock

PROGRAMME

Beethoven . . Symphony in F major, "Pastoral," No. 6, Op. 68

Tschaikowsky . "Francesca da Rimini," Fantasia after Dante, Op. 32

Sibelius . . { *a.* Elegie and Musette from Suite "King Christian II."
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Dvorák . . . . . Overture, "Carneval"

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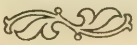
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Monday Evening, March 21

New National Theatre . . Washington
Tuesday Afternoon, March 22

Lyric Theatre . . . . . Baltimore
Wednesday Evening, March 23

Carnegie Hall . . . . New York
Thursday Evening, March 24

Academy of Music . . . . Brooklyn
Friday Evening, March 25

Carnegie Hall . . . . New York
Saturday Afternoon, March 26

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Tuesday, March 22, at 8.15 p.m.

PROGRAMME

Mozart	Quartet in B-flat major
César Franck	Trio in F-sharp minor, Op. 1–1
Schumann	Quartet in F major

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Thursday Evening, March 31, 1910

PROGRAM

Schumann . . . . Symphony in B-flat major, No. 1, Op. 38

I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace. Trio I.: Molto più vivace. Trio II.
IV. Allegro animato e grazioso.

Saint-Saëns . . Concerto for Violin, in B minor, No. 3, Op. 61

I. Allegro non troppo.
II. Andantino quasi allegretto.
III. Molto moderato e maestoso.
Allegro non troppo.

Rachmaninoff . . Symphonic Poem, "The Isle of the Dead," for full Orchestra, to the picture by A. Böcklin, Op. 29. First time in Cambridge

Strauss . . "On the Shore of Sorrento," the third movement of "From Italy," a Symphonic Fantasia, Op. 16

Berlioz . . . . . Overture, "The Roman Carnival"

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PROGRAMME

BEETHOVEN . . . Quartette for two Violins, Viola and Violoncello, Op. 18, No. 4

DEBUSSY . . . . . Two Movements from Quartette in G Minor

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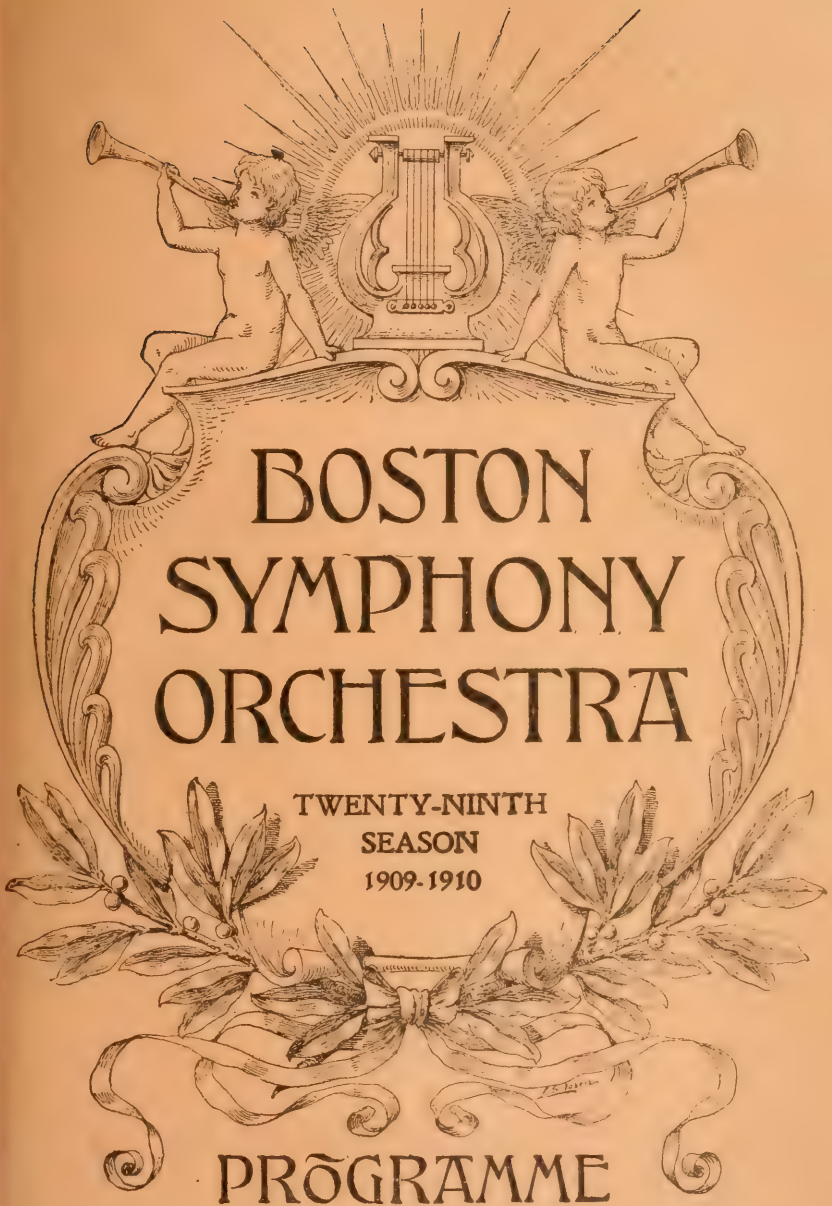
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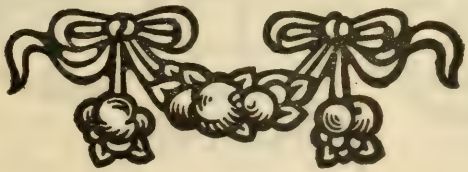
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Programme of the

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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, APRIL 1

AT 2.30 O'CLOCK

SATURDAY EVENING, APRIL 2

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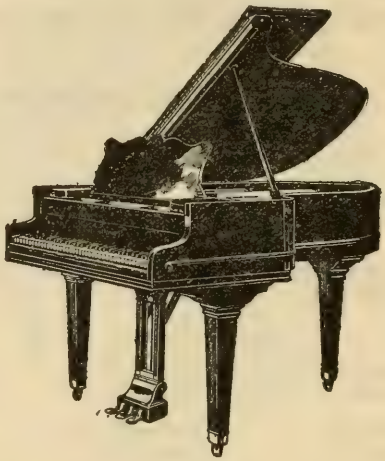
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SATURDAY EVENING, APRIL 2, at 8 o'clock

PROGRAMME

Beethoven . . Symphony in F major, No. 6, "Pastoral," Op. 68

I. Awakening of serene impressions on arriving in the country: Allegro, ma non troppo.
II. Scene by the brook-side: Andante molto moto.
III. Jolly gathering of country folk: Allegro.
In tempo d' allegro.
Thunder-storm; Tempest: Allegro.
IV. Shepherds' song; Gladsome and thankful feelings after the storm: Allegretto.

Tschaikowsky . . "Francesca da Rimini," Orchestral Fantasia after Dante, Op. 32

Sibelius . . . *a.* Elegie and Musette from the Suite taken from the Incidental Music to Adolf Paul's Tragedy, "King Christian II.," Op. 27
b. Valse triste, Op. 44
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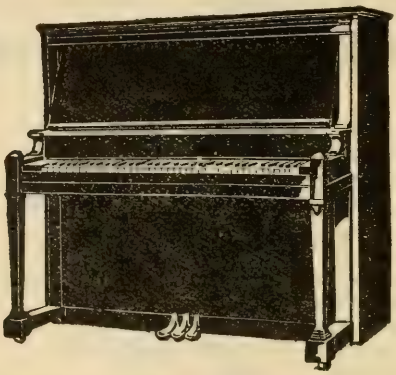
The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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SYMPHONY NO. 6, IN F MAJOR, "PASTORAL," OP. 68.

LUDWIG VAN BEETHOVEN.

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

This symphony—"Sinfonia pastorale"—was composed in the country round about Heiligenstadt in the summer of 1808. It was first performed at the Theater an der Wien, Vienna, December 22, 1808. The symphony was described on the program as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*). All the pieces performed were by Beethoven: an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style from the Mass in C major, with chorus and solos; Fantasie for pianoforte solo; Fantasie for pianoforte, "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." The concert began at half-past six. We know nothing about the pecuniary result.

*
* *

There was trouble about the choice of a soprano. Anna Pauline Milder,* the singer for whom Beethoven wrote the part of Fidelio, was chosen. Beethoven happened to meet Hauptmann, a jeweller, who

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook[1] to the Austrian embassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

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was courting her, and in a strife of words called him "stupid ass!" Hauptmann, who was apparently a sensitive person, forbade Pauline to sing, and she obeyed him. (She married Hauptmann in 1810, blazed as a star at Berlin from 1815 to 1829, sang in Russia and Sweden, and died at Berlin in 1838.)

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was not only a remarkable singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; that it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said von Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

"Ah, perfido," had been composed in 1796 for Josephine Duschek. The "Fantasie," for piano, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, and incorrectly, the subtitles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement full of lively



CONTENTS

The White Rabbit
The Pool of Tears
Story by the Mouse
The Grand Procession
Dance by the Sea
The Looking-Glass
On the Train
Tweedledum and Tweedledee
Humpty Dumpty
Queen Alice

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painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the 'cello part alone—and the 'cellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners do at home." No record of the reception by the audience of the new works has come down to us. Reichardt censured the performance of the Hymn—a Gloria—and the Sanctus, and said that the piano concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

***

The Pastoral was described on the program of 1808 as follows:—

Pastoral Symphony [No. 5 (*sic*)], more expression of feeling than painting. *First Piece.* Pleasant feelings which awake in man on arriving in the country. *Second Piece.* Scene by the brook.

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Third Piece. Jovial assemblage of the country folk, in which appear suddenly
Fourth Piece. Thunder and storm, in which enter
Fifth Piece. Beneficial feelings, connected with thanks to the Godhead after the storm.

The headings finally chosen are on the title-page of this program-book. The descriptive headings were probably an afterthought. In the sketch-book, which contains sketches for the first movement, is a note: "Characteristic Symphony. The recollections of life in the country." There is also a note: "The hearer is left to find out the situations for himself."

***

Ries tells us that Beethoven often laughed at the idea of "musical painting," even in the two oratorios of Haydn, whose musical talent he fully appreciated; but that Beethoven often thought of a set and appointed argument when he composed. Beethoven especially disclaims any attempt at "painting" in this symphony: yet one enthusiastic analyst finds in the music the adventures of some honest citizen of a little town—we believe he locates it in Bavaria—who takes his wife and children with him for a holiday; another hears in a pantheistic trance "all the voices of nature." William Gardiner in 1832 made this singular remark,—singular for the period: "Beethoven, in his 'Pastoral Symphony,' has given us the warm hum of the insects by the side of the babbling brook; and, as our musical enterprise enlarges, noises will be introduced with effect into the modern orchestra that will give a new feature to our grand performances."

Ambros wrote in "The Boundaries of Music and Poetry": "After all the very superscriptions 'Sinfonia eroica,' 'Sinfonia pastorale,' point to a profound individuality of the art work, which is by no means deducible from the mere play of the tones with forms. It has as yet not occurred to anybody to find the 'Heroic' Symphony not heroic and the 'Pastoral'

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Symphony not pastoral, but it surely would have called forth contradiction on all sides if the title-pages of both works had been accidentally interchanged. He that denies any other content of music than mere tone-forms set in motion has no right whatever to join in this contradiction. There is no heroic arabesque, no heroic kaleidoscopic picture, no heroic triangle or quadrangle." Hanslick has questioned the propriety of the title "Heroic," and Rubinstein argued at length against that title. Rubinstein expressed himself in favor of the program "to be divined," and against the program determined in advance. "I believe that a composer puts into his work a certain disposition of his soul, a program, but with the firm belief that the performer and the hearer will know how to understand it. He often gives to his work a general title as an indication; and that is all that is necessary, for no one can pretend to express by speech all the details of a thought. I do not understand program-music as a deliberate imitation, with the aid of sounds, of certain things or certain events. Such imitation is admissible only in the naïve and the comic. The 'Pastorale' in Western music is a characteristic expression of simple country life, jolly, awkward, rather rude; and this is expressed by a fifth held on the tonic of the bass. The imitation in music of natural phenomena, as storm, thunder, lightning, etc., is precisely one of the naïvetés of which I have spoken, and yet is admitted into art, as the

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imitation of a cuckoo, the twittering of birds, etc. Beethoven's symphony, with the exception of these imitations, portrays only the mood of the villager and nature; and this is why it is program-music in the most logical acceptation of the term."

***

Program-music has in a certain sense existed from the early days of music. Dr. Frederick Niecks, in his "Program Music in the Last Four Centuries," begins with the vocal compositions of Jonnequin, Gombert, Josquin Deprès, and others. "It was the French school of clavecinists, culminating in François Couperin, that achieved the first artistically satisfactory results in program music." And Niecks quote titles from preceding French lutenists, from Dennis Gaultier, for example. Gaultier died about 1660–70. In the eighteenth century there were many strange achievements, as Dittersdorf's Symphonies, illustrative of certain stories told by Ovid,—"Actæon," "Phaëton," etc.,—with elaborate analyses by J. T. Hermes. The pamphlet of Hermes was recently reprinted. There were both serious and humorous attempts. Thus Johann Kuhnau, who wrote "Bible" sonatas, tells of a sonata he once heard which was entitled "La Medica." "After an illustration of the whines of the patient and of his relations, the running after the doctor, the pouring out of sorrow, there finally came a jig,

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Still funnier is the serious symphonic poem by Villa, "The Vision of Brother Martin" (Madrid, March, 1900), "a Psychological Study of Luther, his Doubts and his Plans for Reform."

Or what is to be said of Major A. D. Hermann Hutter of Nuremberg, with his "Bismarck" Symphony (1901) in four movements: "*Ex ungue leonem; Patriae inserviendo consumor; Oderint dum metuant; Per aspera ad astra?*"

And has not Hans Huber written a "Böcklin" Symphony, in which certain pictures of the imaginative Swiss painter are translated into music, Stanford a symphony on pictures by Watts, Rachmaninoff a symphonic poem on Böcklin's picture "The Island of the Dead"?

Yet we once smiled at Steibelt's "Britannia, an Allegorical Overture, describing the Victory over the Dutch Fleet by Admiral Duncan," with its program from "Adagio: the stillness of the night, the waves of the sea, advice from Captain Trollope" to "Acclamation of the populace, 'God save the King.'"

On the other hand, there is a subtle meaning in the speech of Cabaner, as quoted by Mr. George Moore: "To portray silence in music, I should need three brass bands."

***

The following sayings of Beethoven, taken from "Beethoven: The Man and the Artist, as Revealed in his own Words," compiled and annotated by Friedrich Kerst and edited by Mr. H. E. Krehbiel (New York, 1905), may well be quoted here:—

"I always have a picture in my mind when composing, and follow its lines." This was said in 1815 to Neate and with reference to the "Pastoral." Ries says that Beethoven frequently thought of an object while he was composing, "though he often laughed at musical delineation, and scolded about petty things of the sort."

"The description of a picture belongs to the field of painting; in this the poet can count himself more fortunate than my muse, for his territory is not so restricted as mine in this respect, though mine, on the

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other hand, extends into other regions, and my dominion is not easily reached."

"Carried too far, all delineation in instrumental music loses in efficiency." This remark is found in a sketch for the "Pastoral."

"How happy I am to be able to wander among bushes and herbs, under trees and over rocks; no man can love the country as I love it. Woods, trees, and rocks send back the echo that man desires."

"O God! send your glance into beautiful nature and comfort your moody thoughts touching that which must be." To the "Immortal Beloved."

"My miserable hearing does not trouble me here [Baden]. In the country it seems as if every tree said to me: 'Holy! holy!' Who can give complete expression to the ecstasy of the woods? Oh, the sweet stillness of the woods!" (July, 1814.)

"When you reach the old ruins, think that Beethoven often paused there; if you wander through the mysterious fir forests, think that Beethoven often poetized, or, as is said, composed there." (In the fall of 1817 to Mme. Streicher, who was taking a cure at Baden.)

*
* *

It has been said that several of the themes in this symphony were taken from Styrian and Carinthian folk-songs.*

The symphony, dedicated to Prince von Lobkowitz and Count Rasoumoffsky, is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings. Two trombones are added in the fourth and fifth movements and a piccolo in the fourth.

The first movement, Allegro ma non troppo, F major, 2-4, opens immediately with the exposition of the first theme, piano, in the strings. The more cantabile phrase in the antithesis of the theme assumes later an independent thematic importance. The second theme is in C major, an arpeggio figure, which passes from first violins to second violins, then to 'cellos, double-basses, and wood-wind instruments. The

* See the volume of folk-songs collected by Professor Kuhac, of Agram.

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development of this theme is a gradual crescendo. The free fantasia is very long. A figure taken from the first theme is repeated again and again over sustained harmonies, which are changed only every twelve or sixteen measures. The third part is practically a repetition of the first, and the coda is short.

Second movement, Andante molto mosso, B-flat major, 12-8. The first theme is given to the first violins over a smoothly flowing accompaniment. The antithesis of the theme, as that of the first theme of the first movement, is more cantabile. The second theme, more sensuous in character, is in B-flat major, and is announced by the strings. The remainder of the movement is very long and elaborate, and consists of embroidered developments of the thematic material already exposed. In the short coda "the nightingale (flute), quail (oboe), and cuckoo (clarinet) are heard."

The third movement is practically the scherzo. Allegro, F major, 3-4. The thesis of the theme begins in F major and ends in D minor; the antithesis is in D major throughout. This theme is developed brilliantly. The second theme, of a quaint character, F major, is played by the oboe over middle parts in waltz rhythm in the violins. "The bass to this is one of Beethoven's jokes. This second theme is supposed to suggest the playing of a small band of village musicians, in which the bassoon-player can get only the notes F, C, and octave F out of his ramshackle old instrument; so he keeps silent wherever this series of three notes will not fit into the harmony. After being played through by the oboe, the theme is next taken up by the clarinet, and finally by the horn, the village bassoonist growing seemingly impatient in

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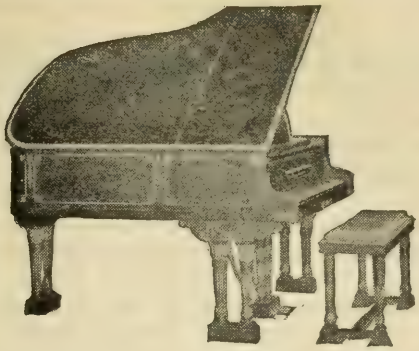
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the matter of counting rests, and now playing his F, C, F, without stopping." The trio of the movement, In tempo d' allegro, F major, 2-4, is a strongly accentuated rustic dance tune, which is developed in fortissimo by the full orchestra. There is a return of the first theme of the scherzo, which is developed as before up to the point when the second theme should enter, and the tempo is accelerated to presto. But the dance is interrupted by a thunder-storm, allegro, F minor, 4-4, which is a piece of free tone-painting.

Fourth movement, Allegro, F major, 6-8. There is a clarinet call over a double organ-point. The call is answered by the horn over the same double organ-point, with the addition of a third organ-point. The horn repetition is followed by the first theme, given out by the strings against sustained harmonies in clarinets and bassoons. This theme, based on a figure from the opening clarinet and horn call, is given out three times. This exposition is elaborate. After the climax a subsidiary theme is developed by full orchestra. There is a short transition passage, which leads to an abbreviated repetition of the foregoing development of the first theme. The second theme enters, B-flat major, in clarinets and bassoons. The rest of the movement is hardly anything more than a series of repetitions of what has gone before.

It may here be said that some program-makers give five movements to this symphony. They make the thunder-storm an independent movement. Others divide the work into three movements, beginning the third with the "jolly gathering of country-folk."

***

One of the earliest performances in Boston of this symphony was at a Boston Academy of Music Concert, January 15, 1842. The program included Cherubini's overture, "Les deux Journees" (*sic*); a song, "The Stormy Petrel," by the Chevalier Neukomm and sung by Mr. Root; an oboe solo, fantasia, "Norma," played by "Signor Ribas"*; and then the first two movements of the "Pastoral" Symphony ended the first part. The program stated that the notes of quail and

* Antonio L. de Ribas, born at Madrid, January 12, 1814; died in Boston, January 28, 1907. A distinguished virtuoso, he made his first appearance in London in 1837 and in New York in 1839.

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cuckoo are heard in the second movement. Part II. began with the last three movements of the "Pastoral," after which Mr. Wetherby sang a ballad, "When the Flowers of Hope are fading," by Linley, and the overture to "Masaniello," by Caraffa (*sic*), ended the concert. The program published this Macedonian appeal: "The Academy regret to be obliged to add that without increased patronage the series of concerts they were prepared to give must be discontinued, as the receipts fall far short of the expenses. The hopes entertained of a different result have induced the Academy to persevere thus far, and it will be with great reluctance that they abandon their plan." The concerts were continued, certainly until February 27, 1847.

*
* *

It is said that, when Beethoven was about to move into an apartment rented for him at Baden, he said to the landlord: "This is all right—but where are the trees?" "There are none." "Then I shall not take the house," answered Beethoven. "I like trees better than men."

In his note-books are these passages: "On the Kahlenberg, 1815, end of September." "God the all powerful—in the forest—I am happy—happy in the—forest every tree speaks—through you." "O God what—sovereignty—in a—forest like this—on the heights—there is rest—to—serve Him."

Justin Heinrich Knecht (1752–1817) composed a symphony, "Tone Pictures of Nature" (1784), with a program almost identically the same as that used by Beethoven, although the storm scene was to Knecht the most important section of the symphony.

In 1810 E. T. A. Hoffmann, after the parts of Beethoven's "Pastoral" had been published, wrote a carefully considered study of the work for the *Allgemeine musikalische Zeitung* of Leipsic (January 17), undoubtedly the first critical article on the symphony.

The first public performance in London was at a concert given for the benefit of Mme. Vaughan, May 27, 1811. Other first performances: Paris, March 15, 1829, Paris Conservatory; St. Petersburg, March 1, 1833; in Spain, in 1866, at Barcelona.

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"Francesca da Rimini," Fantasia after Dante, Op. 32.

Peter Ilitch Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 10, 1840; died at St. Petersburg, November 6, 1893.)

The score of this fantasia bears for motto lines from the fifth canto of Dante's "Inferno." They begin with

> Nessun maggior dolore,
> Che ricordarsi del tempo felice
> Nella miseria;

and they end with the last line of the canto. These verses of Dante are preceded by words in Italian which have thus been Englished:—

"Dante arrives in the second circle of hell. He sees that here the incontinent are punished, and their punishment is to be tormented continually by the cruelest winds under a dark and gloomy air. Among these tortured ones he recognizes Francesca da Rimini, who tells her story."

The fullest explanation of this fantasia is Dante's story of Francesca. We quote from the translation by John A. Carlyle:—

Now begin the doleful notes to reach me; now am I come where much lamenting strikes me. I am come into a part void of all light, which bellows like the sea in tempest, when it is combated by warring winds. The hellish storm, which never rests, leads the spirits with its sweep; whirling and smiting, it vexes them. When they arrive before the ruin, there the shrieks, the moanings, and the lamentation; there they blaspheme the divine power.

I learnt that to such torment were doomed the carnal sinners, who subject reason to

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lust. And as their wings bear along the starlings, at the cold season, in large and crowded troop; so that blast, the evil spirits. Hither, thither, down, up, it leads them. No hope ever comforts them, not of rest but even of less pain. And as the cranes go chanting their lays, making a long streak of themselves in the air; so I saw the shadows come, uttering wails, borne by that strife of winds. Whereat I said: "Master, who are those people, whom the black air thus lashes?"

"The first of these concerning whom thou seekest to know," he then replied, "was Empress of many tongues. With the vice of luxury she was so broken, that she made lust and law alike in her decree, to take away the blame she had incurred. She is Semiramis, of whom we read that she succeeded Ninus, and was his spouse She held the land which the Soldan rules. That other is she * who slew herself in love, and broke faith to the ashes of Sichæus. Next comes luxurious Cleopatra."

Helena I saw, for whom so long a time of ill revolved; and I saw the great Achilles,† who fought at last with love. I saw Paris, Tristan. And more than a thousand shades he shewed to me, and with his finger named them, whom love had parted from our life. After I had heard my teacher name the olden dames and cavaliers, pity conquered me, and I was as if bewildered.

I began: "Poet, willingly would I speak with these two that go together, and seem so light upon the wind."

And he to me: "Thou shalt see when they are nearer to us; and do thou then entreat them by that love, which leads them; and they will come."

Soon as the wind bends them to us, I raise my voice: "O wearied souls! come to speak with us, if none denies it."

As doves called by desire, with open and steady wings fly through the air to their loved nest, borne by their will; so those spirits issued from the band where Dido is, coming to us through the malignant air. Such was the force of my affectuous cry.

"O living creature, gracious and benign! that goest through the black air, visiting us who stained the earth with blood. If the King of the Universe were our friend, we would pray him for thy peace; seeing that thou hast pity of our perverse misfortune. Of that which it pleases thee to hear and to speak, we will hear and speak with you, whilst the wind, as now, is silent."

"The town,‡ where I was born, sits on the shore where Po descends to rest with his attendant streams. Love, which is quickly caught in gentle heart, took him with the fair body of which I was bereft; and the manner still afflicts me. Love, which to no loved one permits excuse from loving, took me so strongly with delight in him, that, as thou seest, even now it leaves me not. Love led us to one death. Caïna § waits for him who quenched our life." These words from them were offered to us.

* Queen Dido.

† Achilles was slain in the Temple of Apollo through the treachery of Paris, for love of whose sister, Polyxena, he had been induced to leave the Grecian camp.—J. A. C.

‡ Ravenna.

§ Caïna, Cain's place in the lowest circle of hell, occupied by fratricides, etc.—J. A. C.

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After I had heard those wounded souls, I bowed my face, and held it low until the Poet said to me: "What art thou thinking of?"

When I answered, I began, "Ah me! what sweet thoughts, what longing led them to the woful pass!"

Then I turned again to them; and I spoke, and began: "Francesca, thy torments make me weep with grief and pity. But tell me: in the time of the sweet sighs, by what and how love granted you to know the dubious desires?"

And she to me: "No greater pain than to recall a happy time in wretchedness; and this thy teacher knows. But, if thou hast such desire to learn the first root of our love, I will do like one who weeps and tells.

"One day, for pastime, we read of Lancelot,* how love constrained him. We were alone and without all suspicion. Several times that reading urged our eyes to meet, and changed the color of our faces. But one moment alone it was that overcame us. When we read how the fond smile was kissed by such a lover, he, who shall never be divided from me, kissed my mouth all trembling. The book, and he who wrote it, was a Galeotto.† That day we read in it no farther."

Whilst the one spirit thus spake, the other wept so, that I fainted with pity, as if I had been dying; and fell, as a dead body falls.

Francesca was the daughter of Guido da Polenta, Lord of Ravenna, and wife of Gianciotto Malatesta, son of the Lord of Rimini. The lover, Paolo, or Polo, Malatesta, was the brother of the husband, who discovered their love, and slew them both with his own hand. The story is told at length by Boccaccio in his Commentary, and Leigh Hunt retold the tale in his "Stories from the Italian Poets," Appendix II. Guido was rude in appearance and a cripple. Paolo was "a handsome man, very pleasant, and of a courteous breeding," and he was pointed out to Francesca as her future husband, so that she put in him her whole affec-

* Lancelot of the Lake, in the old Romances of the Round Table, is described as "the greatest knight of all the world"; and his love for Queen Guenever, or Ginevra, is infinite. Galeotto, Gallehaut, or Sir Galahad is he who gives such a detailed declaration of Lancelot's love to the Queen; and is to them, in the romance, what the book and its author are here to Francesca and Paolo.—J. A. C.

† Landor, in his "Pentameron," makes Boccaccio say of this verse: "Any one would imagine from it that 'Galeotto' was really both the title of the book and the name of the author, neither of which is true. Galeotto, in the 'Tavola Ritonda,' is the person who interchanges the correspondence between Lancilotto and Ginevra. The appellation is now become the generic of all men whose business it is to promote the success of others in illicit love. Dante was stimulated in his satirical vein when he attributed to Francesca a ludicrous expression, which she was very unlikely in her own nature, and greatly more so in her state of suffering, to employ or think of, whirled round as she was incessantly with her lover. Neither was it requisite to say, 'the book was a Galeotto, and so was the author,' when she had said already that a passage in it had seduced her."—Ed.

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tion, and did not know the deceit until the morning ensuing the marriage, "the which discovery moved her to such disdain, that she became not a whit the less rooted in her love for Paolo." Boccaccio says: "Nevertheless, that it grew to be unlawful I never heard, except in what is written by this author [Dante], and possibly it might so have become; albeit, I take what he says to have been an invention framed on the possibility, rather than anything which he knew of his own knowledge." When Gianciotto struck at Paolo, Francesca ran between them, and the dagger went into her breast, "by which accident, being as one who had loved the lady better than himself, he withdrew the dagger and again struck at Paolo and slew him; and so, leaving them both dead, he hastily went his way and betook him to his wonted affairs; and the next morning the two lovers, with many tears, were buried together in the same grave."

Dante undoubtedly heard the story from his friend, Guido Novello, of Ravenna, who was the son of Francesca's brother, although some have thought that Guido was her father.

***

This fantasia is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two cornets-à-pistons, two trumpets, three trombones, tuba, three kettledrums, big drum, cymbals, gong, harp, strings. It is dedicated to Serge Tanéïeff.

The fantasia begins with an Andante lugubre, that passes, in gradualy rising intensity, to an Allegro vivo, which is the essential point of this section,—the musical picture of those whose punishment is

> "To be imprisoned in the viewless winds,
> And blown with restless violence round about
> The pendent world."

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After preluding, the clarinet sings a melancholy tune, which is answered by the violins. Mild harmonies bring a return to A minor and

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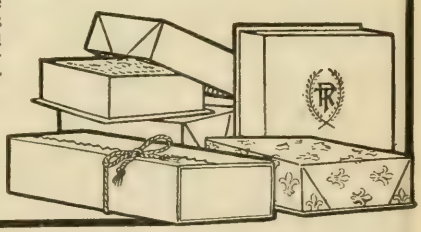
the chief theme of this section (oboe, flute), which is now accompanied by strings (pizzicato) and a clarinet in triplets.

"This middle section is especially beautiful on account of the original and vaporous accompaniment by three flutes of the chief theme. The contrapuntal motive of the first section enters ('cello) in 12-8, as the thought of remorse, but a delightful melody of the English horn and delicate harp-chords dispel the gloomy thoughts; and the picture of the two, happy in their all-absorbing, passionate, but disastrous love, is maintained, until the lamenting ghosts re-enter (4-4 largamente, triplets in wind instruments, then in the strings). The lovers vanish in an orchestral storm. The third section is like the first in all important thematic conditions."

Thus in substance is the analysis by the annotator of the Berlin Philharmonic program-books of 1899; but Mrs. Rosa Newmarch's words are perhaps as much to the point: "The two first movements of the fantasia—Andante lugubre and Più mosso—are clearly intended to illustrate the prose passages from the argument. To the Allegro vivo which succeeds it is difficult to assign a definite connection with the text; but with the clarinet cadenza at the close of this movement and the lovely melody which follows it—a melody so entirely characteristic of Tschaikowsky's genius—we seem to hear the spirit-voice of Fran-

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cesca herself, from which all the horrors of hell have not taken the sweetness of human love and poignant memory."

Leigh Hunt spoke of the episode of Francesca as standing in the Inferno "like a lily in the mouth of Tartarus"; and this comparison may be applied to Tschaikowsky's melody of Francesca.

***

Tschaikowsky and his brother were in Paris in December, 1875, and January, 1876, and Peter saw for the first time "Carmen," which he already knew by the piano score. No other modern work, says Modeste, made such a deep impression on him; "never have I seen him so excited after an operatic performance."* He wondered at the marvellous impersonation of the heroine by Galli-Marié.†

This admiration for Bizet's music—an admiration in which Brahms shared—turned him from his purpose early in 1876 of composing an opera. He had hesitated between a libretto, "Ephraim," and one based on Dante's story by a certain Zwanzeff, who prepared it originally for Laroche. The libretto of "Ephraim" was a love story at Pharaoh's court at the time of the exodus of Israel. Neither libretto

* "Carmen" was performed for the first time at the Opéra-Comique, Paris, March 3, 1875.

† This great singing actress, who created Mignon as well as Carmen, died September 22, 1905, at her villa near Nice. She was born in 1840. Her sisters, Irma-Marié and Paola-Marié, visited Boston with operetta companies.

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pleased Tschaikowsky, for after he had seen "Carmen" he wished to portray musically characters of flesh and blood, men and women of his own period, and he insisted on a simple and realistic drama.

Peter was in Paris in the summer of 1876, and on July 8 he wrote to Modeste that his appetite was good and he again felt strong. "Early this morning I read through the fifth canto of the 'Inferno,' and was beset by the wish to compose a symphonic poem, 'Francesca da Rimini.'" He wrote from Moscow, October 26: "I have just completed a new composition, the symphonic fantasia on 'Francesca da Rimini.' I have worked on it with love, and I believe that this love has brought with it success. Perhaps Doré's drawing can better portray the windstorm: here I have not been so wholly successful as I wish. However, a just judgment of this work is impossible as long as it is not orchestrated, and it has not been played. . . . I am now taking daily cold baths. You have no idea how they refresh me. I have never felt so well. If there is anything new and fresh in 'Francesca,' it is due in the greatest measure to these baths."

On October 30, he wrote Napravnik, asking if the latter would perform at an approaching symphony concert at St. Petersburg the new symphonic poem, "Francesca da Rimini," instead of the dances from his opera "Vakoula,"* which had been announced. "I am now busy with the orchestration, and can finish the score in two or three weeks. It would not have occurred to me to put my new work on your neck, if I had not read that my name was already on the program."

The orchestration was completed on November 17, 1877, and the first performance of "Francesca da Rimini" was at Moscow, at a symphony concert of the Russian Music Society, conducted by Nicholas Rubinstein, March 10, 1877.

* This opera, "Vakoula, the Smith," was produced at St. Petersburg, December 6, 1876.

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The first performance in Boston was by the Philharmonic Orchestra, Mr. Listemann conductor, December 31, 1891. The fantasia has been played here at concerts of the Boston Symphony Orchestra, November 2, 1895, March 12, 1898, April 5, 1902, December 30, 1905. The fantasia was performed in New York by the Philharmonic Society of that city, December 21, 1878.

Other works composed by Tschaikowsky during the season of 1876–77 were the Slav March, Op. 31 (performed November 17, 1876, at Moscow); Variations on a rococo theme for violoncello and orchestra, Op. 33; Valse Scherzo for violin and orchestra, Op. 34. Tschaikowsky sketched his Fourth Symphony and two-thirds of his opera, "Eugene Oniegin."

***

The fantasia was very successful at the first performance, and it was repeated that season on March 17 and 22. The work and the performance were highly praised by the Moscow critics.

Tschaikowsky wrote in a letter from Clarens, April 8, 1878, to Tanéïeff: "I was interested to learn something about 'Francesca.' Cui himself never found out that the first theme sounds something like a Russian song. I told him that last year. If I had not told him, he would probably not have noticed the resemblance." In July, 1878, he wrote Mrs. von Meck that his pianoforte concerto, "Tempest,"

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"Francesca," and two movements of the Fourth Symphony would be played in August at concerts of Russian music, led by N. Rubinstein, in Paris.*

Bilse produced "Francesca" at Berlin in September, 1878, and on the same evening Brahms's Symphony No. 2, which was then new. "Francesca" excited a warm discussion: some of the critics set the composers against each other and took sides. There was glowing praise for "Francesca," but the majority of the critics were hostile. Von Bülow wrote Tschaikowsky that he was even more delighted with "Francesca" than with "Romeo and Juliet." When Max Bruch was asked how he liked the fantasia, he answered: "I am much too stupid to judge such a work." Bilse, nothing daunted, repeated "Francesca" the same season. Tschaikowsky appreciated Bilse's courage (see his letter to Mrs. von Meck, February 6, 1879, also his letter to the publisher, Jurgensen, August 15, 1880, in which he said he wished to make an exception in Bilse's case,—who wished some scores cost-free,—"for he has already performed my 'Francesca' twice, and was hissed and hooted for doing it").

*
* *

Francesca and Paolo have inspired many composers. In some of the operas Francesca sees Paolo before her marriage, and is assured that he is Gianciotto, her betrothed; in others she marries the cripple only after she receives the false tidings that Paolo is dead.

* These four concerts were given at the Trocadéro, Paris, in September, 1878. Tschaikowsky was represented by his Pianoforte Concerto in B-flat minor and "Song without Words," No. 2 (played by N. Rubinstein), his "Tempest," and his Serenade and Waltz for violin (played by Barcewicz).

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OPERAS: "Francesca da Rimini," Strepponi (Padua, 1823); Carlini (Naples, 1825); Mercadante (Madrid, 1828); Quilici (Lucca, 1829); Generali (Venice, 1829); Staffa (Naples, 1831); Fournier-Gorre (Leghorn, 1832); Morlacchi (not performed, 1836); Tamburini (Rimini, 1836); Borgatta (Genoa, 1837); Maglioni (Genoa, 1840); Nordal (Linz, 1840); Papparlado (not performed, about 1840); Devasini, assisted by Meiners and Giunto Bellini (Milan Conservatory, 1841); Canetti (Vicenza, 1843); Brancaccio (Venice, 1844); Zescevich (about 1855); Franchini (Lisbon, 1857); Marcarini (Bologna, 1870); Moscuzza (Malta, 1877); Cagnoni (Turin, 1878); Götz (Mannheim, 1877, text by composer who died before he had finished the orchestration; the third act was completed by Ernst Frank); Ambroise Thomas (Paris, 1882). "Paolo e Francesca," Mancinelli (Bologna, 1907), Rachmaninoff. Then there is the opera, "Les Malatesta," by Morin, a banker (Lyons, 1879).

CANTATAS: "Francesca da Rimini," Flocchi (about 1800); Zingarelli (Rome, 1804); Barthe (Paris, 1854); Petillo (1869); Rossi (1869); Taudou (Paris, 1869); Paul Gilson (Brussels, 1895,—a singular and powerful work: first comes the episode in the "Inferno"; there is then a development of the idea, "Love will never separate us"; Francesca renounces paradise to be with Paolo condemned to eternal flames; the struggle of the two amorous souls, their debate before Minos, in which each begs to be the one sacrificed, the intervention of the angel Gabriel, —these scenes are followed by the triumph of love).

ORCHESTRA: Symphonic poem by Bazzini (Turin, 1879); symphonic poem, H. R. Shelley; symphonic prologue by Arthur Foote (Boston, 1891). See the "Inferno" in Liszt's "Dante" symphony.

MUSIC FOR PLAYS: "Francesca da Rimini," drama by d' Annunzio, music by Antonio Scontrino (Rome, 1901); "Paolo and Francesca," tragedy by Stephen Phillips, music by Percy Pitt (St. James's Theatre, London, March 6, 1902); "Francesca da Rimini," drama by Marion Crawford, translated into French by Marcel Schwob, music by Gabriel Pierné (Theatre Sarah Bernhardt, Paris, April 22, 1902—Mme. Bernhardt, Francesca).

This list is no doubt incomplete. No one of the operas above mentioned had any stage life; but in consequence of the success of d' Annun-

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zio's play, in which Duse created the part of Francesca, Cagnoni's opera was revived at Rome in 1902, and, "in spite of some old-fashioned romanticism, the revival had a great success."

*
* *

"The rewards of this world to Tschaikowsky were such as would have maintained Mozart for a far longer period than that of his lifetime; and yet—such is the curse of art—life itself imposed a certain beggary of instinct upon the Russian seer, and he could not do aught but accept the toil of the narrow road. We personally recollect—and it is among the most constant of our expressed reminiscences—the sadness of his face, the inscrutable desire for mystery which seemed to be inscribed thereon, on the occasion of a festival celebration. His life was of unhappiness in thought all compact. The world to him was illuminated by a gray sunlight; and the clouds of life were utterly, irremediably black. His forehead fell deeply, in a straight line over his eyes, the eyebrows making so long and so narrow a division that in a painting they might almost have been signed 'Hokusai.' Still, the brow was large and powerful; and the inequality of expression between either side of the face almost seemed to indicate the presence of that curious malady most incident to genius, hemicrania.

"Tschaikowsky is to the present writer in thought a creature of fate, a man of destiny. He was like one bound by the genii of the 'Arabian Nights.' He caught up life in one long series of ecstatic moods; and the ecstasy of death was in its realization that which has most captured the heart of the world. The world, being that one thing which is the continent of our human life, naturally interests itself with the end of life; and, because the end is as impossible to outstare as the sun itself, any lamentation about the end becomes, for that reason, engrossing and remarkable. Tschaikowsky (with an exquisite utterance that was no less than a sort of summary of his artistic forbears) showed human fear and human helplessness through the leashes of his enormous artistic accomplishment. That he loved life with a painful affection is obvious to any man who cares to read temperament behind a mass of solidly written notes. Even in the 'Suite' of which we have already spoken in these paragraphs, you can guess dimly the answer that lies behind some of



the riddles of his questioning. When he most of all plays the zany, there is still behind the game that solemn forefinger pointing to the unknown; there hides still the artist, who so far has his counterpart in all men of a like kidney that he *must* preach of futurity, that his thought must run before his time, that he is discontent with his immediate day.

"The world naturally cries out against such an one: 'How unreasonable a standpoint! How unproductive a mania! How fruitless an endeavor! And the world is undoubtedly, from a very business-like point of view, entirely correct. *Carpe diem* is a phrase that is not the sole possession of yester-year; an artist, indeed, wrote the words, but followed not his own gospel, writing as he did for futurity, and even going so far as to proclaim his eternal satisfaction with his everlasting apostasy from his own immortal teaching. So we come back to that doctrine which music, perhaps more than any other art, has taught,—a doctrine, as old as the Manichees, of which St. Augustine was, in what are called his unregenerate days, intimately convinced,—that a dual element is busy at work with every step of our lives. Hence you have a hurricane of bad waltzes, of infamous polkas, of superlatively degenerate schottisches; hence you have 'Così fan Tutte,' 'Alceste,' and 'Parsifal.' The man who shall write a careful and laborious volume on 'Manicheism in Music' will have a most interesting field in which to come to the accomplishment of his labors."—VERNON BLACKBURN, in the *Pall Mall Gazette* of March 21, 1902.

ÉLEGIE AND MUSETTE FROM THE SUITE MADE FROM THE INCIDENTAL MUSIC TO ADOLF PAUL'S TRAGEDY "KING CHRISTIAN II.," OP. 27.

JEAN SIBELIUS

(Born at Tavestehus, Finland, December 8, 1865; now living in Helsingfors.)

This suite was published in 1899. It consists of four movements: 1, Nocturne; 2, Élégie et Musette; 3, Sérénade; 4, Ballade. Adolf Paul's * tragedy was produced in 1899.

The whole suite was played by the Chicago orchestra at Chicago, November 14, 15, 1902. It was played by the Cincinnati orchestra at Cincinnati in the season of 1901–02.

The Élégie is composed for strings, Lento assai, B major, 4-4. A section for strings in harmony alternates with a solo for violoncellos.

* Adolf Paul was born of Swedish parents at Bromö, Sweden, January 6, 1863. He was educated in Finland and he studied music in Germany. Since 1889 he has lived in Berlin and been correspondent of Finnish and Swedish journals. He has written several novels and several plays. The first of these plays was "Alte Sünden" (Berlin, 1893).

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The Musette is scored for two clarinets, two bassoons, and strings. Vivace, A-flat major, 2-2. In the first part there is a tune for clarinets over a drone of bassoons and muted strings. The second part, F minor, contains contrasted melodies for clarinets and bassoons. The first part is repeated in a modified form.

"Musette" in French is a diminutive of the old French "muse," meaning "song." It was the name given to an instrument of the bagpipe family, consisting of two pipes or reeds and a drone; it was supplied with wind from a leathern reservoir. It was the name given to a small oboe without keys.

The term is also applied to an air of moderato tempo and simple character, such as might come from the instrument itself. This air has generally a pedal bass, which answers to the drone. Pastoral dances, also called musettes, were arranged to these airs, and they were popular in the time of Louis XIV. and Louis XV. Excellent examples of musettes are to be found in operas by Dalayrac, Destouches, and in the English suites by Bach.

The musette, the dance, originated, it is said, in the mountains of Clermont-Ferrand, and it took its name from the instrument which was played for it. The dance was a sort of bourrée of Auvergne, and it is still danced in Paris by coal-men and water-carriers on Sundays in wine-shops. One of these dance and wine shops, in the Place Maubert, displayed the sign Bal-Musette until 1891, when the building was torn down to make way for the extension of a street. The musette is danced in Paris with the utmost decorum; the dancers take pleasure in footing it to the music of their own country, and they often sing the old refrain:—

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They stamp vigorously and rigidly in time. The ancient musette was in two time with an organ-point at the end of each reprise, which was marked by a stamp of the foot. For the description of an earlier "Bal de la Musette" of the same general character see Delvau's "Les Cythères Parisiennes," pp. 48, 49 (Paris, 1864). A fresco showed a huge fellow seated *sub tegmine fagi* in his shirt-sleeves, capped with a red fez and playing the musette. Delvau thus apostrophized the rude but decorous dancers: "O descendants of Vercingétorix! You make noise, but not scandal. I do not love you, but I hold you in high esteem." We are far from the garlanded shepherdesses dancing the musette to the shepherd's pipe, far from the court dames playing the part of shepherdesses, far from Watteau's pictures.

In French slang "musette" means the voice; also the bag of oats which is attached to a horse's head; the bag in which the beasts often find only wind, as in the bag of the bagpipe. "Couper la musette" is the same as "to shut one up." "Jouer de la musette" is "to drink," probably because wine was once kept in skins, and those who drank from them were apparently playing the bagpipe.

*
* *

Historians differ in their estimate of Christian II., King of Denmark, Sweden, and Norway from 1512 to 1525. By some he is called "the tyrant," "the cruel"; by others he is regarded as a friend of the people at large and the institutor of reforms. He was born in 1481, and he died in 1559. In 1520 he put to death a great number of the Swedish nobility (the "Stockholm Blood Bath") and provoked the revolution of which Gustavus Vasa was the promoter. Christian was deposed in Denmark by the aristocrats and the clergy on account of his reforms. He wandered for nine years. Obtaining help from his brother-in-law, Charles V., he invaded Norway in 1531. Betrayed, and taken prisoner

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by Frederick I. of Denmark, he was kept in captivity until his death. As a monarch, he founded schools, instituted a postal service, put an end to the sale of serfs. His love for his mistress Dyveke has been celebrated by dramatists and poets. She was born at Amsterdam in 1491, and she died in 1517, probably of poison administered to her, Torben Oxe, who had been refused by her, was accused of the assassination and executed. It is said that Christian was influenced greatly by Dyveke's mother, Sigbrit Willumsdatter. See the dramas of H. Marggraff and L. Scheper.

VALSE TRISTE FROM THE INCIDENTAL MUSIC TO ARVID JÄRNEFELT'S DRAMA "KUOLEMA" ("DEATH"), OP. 44 . . . JEAN SIBELIUS

(Born at Tavestehus, Finland, December 8, 1865; now living in Helsingfors.)

This waltz, published in 1904, is scored for flute, clarinet, two horns, kettledrum in D and the usual strings. According to the opus number, it follows immediately Sibelius's Second Symphony.

This little piece from the incidental music to Arvid Järnefelt's * drama "Kuolema" ("Death") portrays a dying mother in her last delirium. "It is night. The woman's son, wearied by watching over

* Arvid Järnefelt, a brother-in-law of Sibelius, was born at St. Petersburg in 1861. He has written several novels, some of them realistic in description of life and manners; the later ones full of "Tolstoiismus." Järnefelt gave up the law to become first a blacksmith and then an agriculturist.

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her, has fallen asleep. The room becomes suffused with a reddish light. Music is heard in the distance which sounds nearer and louder with the increasing light, and at last it becomes a waltz melody. The mother awakes, leaves her bed and, clothed in a gown that looks like a white ball dress, moves about lightly and noiselessly while in the waltz measure she beckons on all sides. To her beckoning appear men and women in couples. She mingles in these dances, and endeavors to fasten the eyes of the dancers on her, but they seem to avoid her. Her strength gives way; she sinks exhausted. The music stops, the reddish shimmer disappears and with it the dancers. Once more she summons all her strength and again with lively beckonings invites to the dance. Again the music sounds; again the dancing pairs are seen. There is mad dancing, and when the wildness is at its height, there is a knock on the door. The door opens—the mother shrieks—she stands as one frozen—the apparitions vanish—the music is still—through the door enters—Death."

Lento—A tempo. After the waltz movement and a short Lento assai, four violins (soli) bring the end in G minor.

ENTR'ACTE.

RICHARD STRAUSS.

(From the *Daily Telegraph*, London, March 12, 1910.)

Strauss is once more in our midst, visiting the scene of many a triumph,—London. The time is propitious, then, to take a glance at him. Only the other day it was solemnly written down (in that amiable spirit of compromise so dear to the hearts of some) that we are far too close to Richard Strauss to "place" him in his just and lawful position among the greater gods of music. Probably the same remark will continue to be made for many a long day to come, since compromise is the order of the day. But for the majority of younger critics, amateur music-lovers as well as professional, his place is as definite as Beethoven's in their opinion, and in their estimation there is no room whatever for compromise. Indeed, for many of them, those of

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tender years, the matter was settled once and for all when "Elektra" was heard. Whether they liked that amazing thing or whether they detested it, they liked it or detested it with the whole of their young and ardent souls. No compromise for them. Further, there is little room for doubt in the minds of many who have seen several performances at Covent Garden that even the few members of the vast audiences that have attended each performance who frankly do not grasp the whole of the drama's true inwardness have been moved beyond measure by the work. They, the most callous, the most flinty, the most solemn and serious upholders of tradition, of artistic decorum of the mid-Victorian type, of the "three B's of music"—they one and all have been stirred by an emotion hitherto perhaps unsuspected by them. Even that amiable scoffer who was overheard to say in the lobby after the first performance of "Elektra" that he was going home to play over the common chord of C major as a refreshment was clearly moved, albeit, had he had ears to hear, he would have noted that even Strauss is not averse from the use of that refreshing chord, since it happens—perhaps of malice prepense—to be the last chord to ring in one's ears in the score.

Countless stories came across the seas after the first American production of "Elektra." We heard of prima donnas fainting with fearful punctiliousness after each performance; of the composer raising serious objection at a rehearsal because he had actually heard the tones of a human voice in its agony ringing over (or through) his hundred and thirty or forty instruments; of the pretty wit of him who said, "Richard Strauss: if we must have a Richard, let him be Wagner; if Strauss, then give us Johann." Then again a critical wag on our side the Channel spoke of the breaking of heads in connection with the "Elektra" performances because of whole houses being di-

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vided against themselves by that stupendous thing. Emotion—like the roses—"all the way"—emotion stirred as nought has stirred them, for or against, since the early days of what used to be called the Wagner bubble.

Rightly or wrongly, Strauss has unquestionably moved his hearers to an extent in many cases hitherto deemed impossible. He has stirred some by the beauty of his work; others by the stupendous "bigness" of his ideas; others again by his abnormal means of expression. The point is that Strauss has stirred the emotions of the multitude beyond practically all previous experience. Folk have not only expressed their views with unusual violence and brilliance of rhetoric, for or against him and his methods, but most certainly the majority of them have been at the pains to think the matter out for themselves—which, perhaps, is the most amazing of all the amazing matters connected with Strauss in his latest development. Is it, then, a practical impossibility, is it, if the facts be faced fairly and squarely, without prejudice, without cant and hypocrisy, a matter of even serious difficulty, to place a man who has achieved all this and more in his lawful position among the greater gods?

A serious difficulty lies, no doubt, in the ridding of the mind of all prejudice, however well-disposed one may be to the making of the attempt. Such silly prejudice as is implied by the statement referred to above, of him who would seek to wipe off from his memory tablets the whole (for him) evil influence of "Elektra" by the simple process of playing repeatedly the chord of C major reflects, of course, only upon him who made the statement. Personally, I prefer the attitude of the amateur critic—a man, by the way, thoroughly well qualified by knowledge and a lifelong experience to form an opinion—who, refusing to read a single word of all that had been written upon and around the subject of "Elektra" until he had been able to form his own opinion after hearing the work, said honestly and fearlessly that since he first witnessed a performance of "Parsifal" in Bayreuth he had not been so deeply moved as by "Elektra." It may be that herein is an

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example of prejudice on my side, since obviously I prefer the opinion of him whose leanings are towards the virtue I flatter myself I also possess. But in any case the one is an honest expression of an opinion formed with all possible care, the other was a mere cheap gibe of a class that works an infinity of harm when uttered by a person who may happen to be vested with some authority. The one was open-minded; the other wilfully perverse.

At the present time there is an egregious tale going the round—it has been revived by the success of "Elektra," for it first was heard in the days of the Symphonia Domestica—to the effect that Strauss is now composing, as it were, with his tongue in his cheek, that he is entirely insincere, and that his one object is to startle. Indeed, one biographer has actually gone the length of saying that "at this point (about the time of the creation of 'Tod und Verklärung') the composer seems to have fully realized the fact that his eccentricities of style were a great attraction to the public, and to have considered it his duty to startle his hearers with some new piece of independence (not to say impertinence) with each successive production." I tremble to think what that writer's opinion—or his expression of it—of "Elektra" may be. Further, this amiable biographer adds that "it is, of course, to soon to guess what Strauss's position among the musicians of the world may ultimately be; while he is still young enough to admit that his main object is to shock and startle, he is not too old to change his convictions, as he has already changed them once before." Is it conceivable that this kind of thing is sincerely meant? If Strauss is insincere in his expression, if, in the language of the old jingle, "he only does it to annoy, because he knows it teases," is it not a hard, concrete fact that his "tongue has been in his cheek," that he has been similarly insincere any time during these last twenty years? Rightly or wrongly, Strauss has remained true to himself, and his music of to-day, whether we like it or loathe it, is the utterance of a mind that has developed logically, if quite independently. More, it is the expression of the man's own time. Can the same be said of any other "great" composer of to-day? Assuredly, Strauss's seat with the mighty is clearly marked with his own name.

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(From the London *Times*, March 12, 1910.)

The fact that Thomas Augustine Arne was born on March 12 exactly two hundred years ago is likely to leave most people comparatively cold.

It may seem strange that the man who has been called "the most thoroughly national of all our song writers," and whose songs were said "to have formed an era in English music," should be known by a bare handful of tunes. But the fact is music cannot survive for many generations, even when it is first-rate, unless the conditions under which it was written have survived as well. Bach's organ fugues will live as long as there are organs left in the world to play upon. Handel's oratorios will only perish in the ruins of the Albert Hall. What of Arne? Was he so exotic or are we so progressive that what was composed in London in 1750 cannot be performed in London in 1900? The answer (or part of it) lies in the popular and apparently accurate stories which tell how the little boy secreted a spinet in his bedroom and muffled it with a handkerchief so that he could play upon it at night without disturbing his father the upholsterer, and how in later years he would borrow a livery and stand in the servants' gallery at the opera and was once found by his indignant parent leading a chamber orchestra in the house of a wealthy amateur patron of music. The answer lies here, because both in operatic and in chamber music conditions have very much altered since Arne's day. The wooden spinet has been supplanted by the modern ironclad, the orchestra of four parts has become an orchestra of forty, and the reign of the operatic soprano is over.

It is not only in the theatre and the private house that conditions have altered. The public gardens have changed, too. In place of Vauxhall, Ranelagh, and Marylebone Gardens, for which so many of Arne's songs were composed, we have Earl's-court, the Ballad Concerts, and the music-halls. One institution of his day—the Cathedral—



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has, like most other ecclesiastical matters, remained more or less stationary; but, while Greene and Boyce and other contemporaries of Arne (Boyce was born in the same year) were enriching English music with some of its noblest features, Arne himself does not appear to have written a single anthem or even a hymn-tune, although for a long time musical historians credited him, on no evidence whatever, with a certain number of Church compositions. A well-known 18th century divine took this omission of Arne's to heart, for, anxious that the Devil should not have all the best tunes, he took "Rule, Britannia," and fitted a sacred text to it. "When Jesus first at heaven's command" it begins, and the refrain runs, "Hail Immanuel, Immanuel we'll adore, and sound His fame from shore to shore."

Although the conditions under which chamber music was written have considerably altered, some of Arne's chamber compositions will still stand the test of, at any rate, private performance. The organ concertos and orchestral overtures may not be interesting, but the sonatas or lessons for the harpsichord contain movements which still sound agreeable to ears that care to listen to music without being shattered. They are mostly written in simple binary form, often in only two parts; they make no pretence to the grand style, and, compared with the sonatas of Domenico Scarlatti, they sound thin and even trifling; and yet there is an air of engaging simplicity about them which, combined with their melodiousness, still keeps them fresh and attractive. His other chamber works are vocal, and consist of glees, catches, and canons, and of that survival of the seventeenth century,—the vocal cantata. It is no longer the fashion to sing glees, but in the ancient seats of learning, or even in cosmopolitan London, where enthusiasts still occasionally collect round a table with pipes and drinks on either hand and a part-song-book before them, the name of Arne

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is still cherished. "The Family Quarrel," "The Street Intrigue" ("Hark you, my dear, come hither, afford me a moment's delay; where would you run, say whither, shall you and I go to the play?") "Good neighbors, be quiet," and "Buzz, quoth the fly" are characteristic of Arne in his lighter vein, and a good example of his more serious style will be found in "Come, shepherds, we'll follow the hearse," written on the death of the poet Shenstone. He added instrumental parts to some of his catches and glees, in order to make them suitable for performance at Ranelagh or at Vauxhall Gardens, to which he was appointed composer in 1745. The vocal cantatas vary very much in interest. "The School of Anacreon" is a very fair specimen of the composer in his pompously jovial manner, which, however, he could not prevent from quickly lapsing into the ridiculous. He is better when he has something pastoral to set, and two beautiful examples of this style are the airs, "Go, gentle gales," from the cantata called "The Morning," and "The Stream that glides in murmurs by," from "Cymon and Iphigeneia."

For Arne was a master in songs of this kind. In the incidental music to "As You Like It," "The Tempest," and an adaptation of Milton's "Comus," in "The agreeable musical choice," "Summer Amusement," "Vocal Melody," and other similar collections, and in

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all the numerous operas which he wrote, it is always in the open-air, pastoral songs that he excels. There is a spontaneity about them which makes an immediate appeal; when you hear them, you seem to breathe a sort of morning sunshine. In "The soldier tired of war's alarms" and his other military songs the spontaneity has nearly vanished; they are self-conscious with the self-consciousness of the raw recruit, and are almost as tiresome as the majority of the Bacchanalian songs which generally have an air of trying to look more drunk than they really are. But in songs like "Thou soft-flowing Avon," "O for music's pleasing strain," "Despairing beside a clear stream," or "Water parted" (which is classed in "She Stoops to Conquer" with the minuet in Handel's "Ariadne" as "the very genteelest of tunes"), and in the incidental songs to the plays already mentioned we shall find music which, however familiar we may become with it, never loses its freshness.

Writing of the music to "Comus," Burney says:—

> He introduced a light, airy, original, and pleasing melody, wholly different from that of Purcell or Handel, whom all English composers had either pillaged or imitated.

Burney also says that Arne was never a close imitator of Handel, though he points out analogies between passages in "Comus" and passages in Handel's "Parnasso in Festa." There can be little doubt in face of this and other evidence that he was not only indirectly influenced by Handel and the Italian school, but that he actually followed Handel's own example in appropriating what he wanted. His attitude towards Handel may also be illustrated by the fact that he and his father gave a pirated performance of "Acis and Galatea," and that he thought it worth while to compose a long and elaborate parody of "Alexander's Feast." But for Handel's undisputed reign

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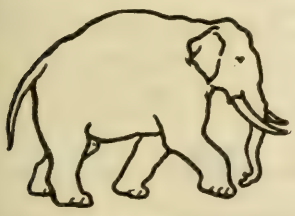
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in these islands Arne might possibly have written more than two oratorios. It is just as well, perhaps, that he did not, for "Abel" has only one tune really worth preserving,—the beautiful melody known as "The Hymn of Eve," which immediately became popular, and "Judith" (in which female voices in place of boys' were introduced into the choruses for the first time in England) has little in it that one would care to hear beyond the air "Sleep, gentle cherub." There is nothing ecclesiastical in the style of these two works, which, if they had different words, would sound like any of his operas. In both oratorios and operas the factor conditioning the style as well as the structure of the music was the singer. That alone is not sufficient to make a revival of them impossible at the present day, for operas are still mounted to suit the caprice of a popular singer. We do demand, however, in works of this sort that there shall be something in the place of what we now regard as essential to real opera. We can endure a string of songs, if only there is striking beauty in them and contrast and character, such as we find, for instance, in the operas of Handel. In Arne's operas there is too much monotony to make even an act endurable. The real way to enjoy them is to take the best of the songs from their setting and have them sung by clear, flexible, *coloratura* singers (if we can find them) who understand something of the traditions which prevailed at the times the songs were written.

Arne was steeped in these traditions. He himself taught singing at an early age, his wife was a pupil of Geminiani and a fine singer, known for her E in *alt*, and his sister Susanna Maria became famous as the wife of Theophilus, son of Colley Cibber, and obtained a great reputation in tragic parts. It was she who sang the contralto solos in "The Messiah" when it was first performed in 1742 at Dublin, for the Arnes, like Handel, were attracted to Ireland, and it was here



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that "Abel" and the operas "Britannia" and "Eliza" were produced.

But it was the stage and not the concert-hall that claimed the greater part of Arne's activities. Besides writing operas and the incidental music already mentioned he was responsible for a garbled version of Purcell's "King Arthur." Arne's attitude towards Purcell may be gathered from his correspondence with Garrick about the proposed production. In one of his letters he says:—

> The following song and chorus, "Come if you dare, our trumpets sound," is, in Purcell, tolerable; but so very short of that intrepidity and spirited defiance pointed at by Dryden's words and sentiments, that I think you have only to hear what I have composed on the occasion to make you immediately reject the other. The air "Let not a moon-born elf mislead you" is, after the two first bars of Purcell, very bad. Hear mine.

He was not allowed by Garrick to have his way altogether, but he succeeded nevertheless in doing a good deal of damage by rejecting some of Purcell's airs and pulling others about, and, although "Come if you dare" had to stand in Purcell's setting, he managed to emasculate it by eliminating the trumpet and drum parts.

His operas, with one exception, all look very much alike. Vigorous bustling airs alternate with others that are quiet and pastoral, and practically all are constructed on the same formula. There is little attempt at careful declamation of the words, and the difference between his point of view in setting English and Lawes's may be measured by comparing the two versions of the "Echo" song in "Comus." The other songs do not correspond, as Milton's words in Arne's version were adapted to suit the poetical requirements of the eighteenth century. He was often, of course, saddled with a ridiculous libretto. Here are two specimens from "The Guardian Outwitted":—

> One mark of concern
> Or sign of repentance
> I cannot discern
> To soften your sentence.

and

> From assaults on tempting Beauty
> Timely fly, ye cautious Fair;
> Join an inward Sense of Duty
> To an outward modest Air,

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and in "Thomas and Sally, or The Sailor's Return," we find this sort of thing:—

> Dorcas, for shame! how can you be so base
> Or after this look Thomas in the face?

The music is about on a level with the words. But in the face of what Handel and other composers have done it would be hardly fair to say that he was hampered by his text. Words came very much alike to him, only sometimes he found good tunes for them and sometimes he did not. Besides the songs already singled out for praise, some good examples may be found in the album edited by W. A. Barrett and published by Messrs. Novello & Co., and one of the most delightful—"O come, O come, my dearest," from "The Fall of Phaeton"—is printed by Mr. Arkwright in his collection of "Twenty-four Songs from Lawes to Linley," which Messrs. Parker & Son, of Oxford, publish. But there are many others which also deserve to be republished, and amongst them are two airs from "Artaxerxes,"—the one exception mentioned to the general run of his operas,—for here he cast aside his normal style and wrote florid airs "in the Italian manner," which for a long time were made the touchstone of the soprano's capacity. These florid airs, with their interminable "divisions," are exceedingly dull, but the opera contains besides "Water parted" two simple tunes in which we find him at his best. The first of these is "Adieu, thou lovely youth," and still more beautiful is the second, "If e'er the cruel tyrant love," which is constructed from a lovely, sweeping phrase of four bars' length. For it was always when he was simple that he was most successful. Not that he was ever very learned, in spite of going to Eton and being made a Doctor of Music at Oxford; but at times he tried to say more than he meant, and then he was invariably dull. Arne at his worst, or even when he is only tolerably good, may well be left to lie in his dust on the shelf. At his best we can ill afford to neglect him, for he is fresh with the freshness of an English country lane in spring.

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"Carnival"* Overture for Full Orchestra, Op. 92.

Anton Dvořák

(Born at Mühlhausen (Nelahozeves), near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904.)

The "Carnival" overture is really the second section of Dvořák's triple overture, "Nature, Life, Love." The first of these is known generally in concert-halls as "In der Natur," Op. 91. The third is known as "Othello," Op. 93.

These three overtures were written to be performed together. The first performance was at Prague, April 28, 1892, at a concert of public farewell to Dvořák before his journey to America. The composer conducted.

The first performance in America was at a concert given October 21, 1892, under the auspices of the National Conservatory of Music of America, at the Music Hall, Fifty-seventh Street and Seventh Avenue, in honor of Dvořák, who then made his first appearance in this country. The solo singers were Mme. de Vere-Sapio and Mr. Emil Fischer. The orchestra was the Metropolitan. Mr. R. H. Warren conducted "America"; Colonel T. W. Higginson delivered an oration, "Two New Worlds: The New World of Columbus and the New World of Music"; Liszt's "Tasso" was played, conducted by Mr. Seidl; the Triple Overture and a Te Deum (expressly written for the occasion) were performed under

* "Carnival: Originally (according to Tommaseo and Bellini) 'the day preceding the first of Lent'; commonly extended to the last three days of the whole week before Lent; in France it comprises *Jeudi gras, Dimanche gras, Lundi gras,* and *Mardi gras, i.e.,* Thursday before Quinquagesima, Quinquagesima Sunday, Monday, and Shrove Tuesday; in a still wider sense it includes 'the time of entertainments intervening between Twelfth-day and Ash Wednesday.'" (New English Dictionary, edited by Dr. Murray.)

Then there is the Mid-Lent Carnival, a festivity held on the middle Thursday of Lent, to celebrate the fact that the first half of that season is at an end.

The word itself is an adaptation of the Italian *carnevale, carnovale.* "These appear to originate in a Latin *carnem levare* or Italian *carne levare* (with infinitive used substantively), meaning, 'the putting away or removal of flesh (as food).' . . . We must entirely reject the suggestion founded on another sense of *levare,* to relieve, ease, 'that *carnelevarium* meant the solace of the flesh (*i.e.*, body)' before the austerities of Lent. The explanations 'farewell flesh, farewell to flesh' (from Latin *vale*), found already in Florio, and 'down with flesh' (from French *aval*), belong to the domain of popular etymology."

The most famous carnival was that of Venice. John Evelyn made this sour allusion to it in his diary (1646): "Shrovetide, when all the world repaire to Venice, to see the folly and madnesse of the Carnevall." The poet Gray, writing of a carnival, said: "This carnival lasts only from Christmas to Lent: one half of the remaining part of the year is past in remembering the last, the other in expecting the future Carnival."

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the direction of the composer. The program stated that the Triple Overture had not yet been performed in public.

This program also gave a description of the character of the work. It is said that the scheme of the description was originated by Dvořák himself. The description is at times curiously worded.

"This composition, which is a musical expression of the emotions awakened in Dr. Antonin Dvořák by certain aspects of the three great creative forces of the Universe—Nature, Life, and Love—was conceived nearly a year ago, while the composer still lived in Bohemia. . . . The three parts of the overture are linked together by a certain underlying melodic theme. This theme recurs with the insistence of the inevitable personal note marking the reflections of a humble individual, who observes and is moved by the manifold signs of the unchangeable laws of the Universe."

The "Carneval" overture, entitled at the first performance at Prague "Bohemian Carnival," and now known simply as "Carnival," was described as follows by the New York program annotator:—

"If the first part of the overture suggested 'Il Penseroso,' the second, with its sudden revulsion to wild mirth, cannot but call up the same poet's 'L' Allegro,' with its lines to 'Jest and Youthful Jollity.' The dreamer of the afternoon and evening has returned to scenes of human life, and finds himself drawn into

> The busy hum of men
> When the merry bells ring round
> And the jolly rebecs sound
> To many a youth and many a maid*—

dancing in spirited Slavonic measures. Cymbals clang, strange instruments clash; and the passionate cry of the violin whirls the dreamer madly into a Bohemian revel. Anon the wild mirth dies away, as if the beholder were following a pair of straying lovers, whom the boisterous gayety of their companions, with clangor of voices and instruments, reach (*sic*) but dimly. A lyric melody sustained by one violin, the English horn, and some flutes, sets in, and almost unconsciously returns to the sweet pastoral theme, like a passing recollection

* Milton's lines are as follows:—

> When the merry bells ring round,
> And the jocund rebecks sound
> To many a youth and many a maid.

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of the tranquil scenes of nature. But even this seclusion may not last. A band of merry maskers bursts in. The stirring Slavonic theme of the introduction reappears, and the three themes of the second overture, the humorous, the pathetic, and the pastoral, are merged into one, with the humorous in the ascendant, till a reversion changes the order. The whole ends in the same gay A major key, with which it began."

The "Carnival" overture was played in Boston for the first time at a concert of the Boston Symphony Orchestra, Mr. Paur conductor, January 5, 1895; "Nature," at a Symphony Concert, December 7, 1895; "Othello," at a Symphony Concert, February 6, 1897.

The "Carnival" is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, cymbals, tambourine, triangle, harp, strings.

The first theme is announced immediately by full orchestra, Allegro, A major, 2-2, and is fully developed. The subsidiary theme in the same key is also of a brilliant character, but it is more concisely stated. The eighth notes of the wood-wind in the last measures of this subsidiary, combined with the first measure of the first theme, furnish material for the transition to the second theme, poco tranquillo, E minor. The violins play this melody over an arpeggio accompaniment, while oboe and clarinet have little counter-figures. This theme is developed by the wood-wind, and violins now supply flowing figures between the phrases. A lesser theme in G major follows, and is worked up till it ends in E major. The first theme returns in the violins against arpeggios in wood-wind and harps. A fortissimo leads to a free episode with fresh material. Andantino con moto, G major, 3-8. The English horn repeats over and over again a little pastoral figure, flute and oboe have a graceful melody, and the accompaniment is in high sustained harmonies of muted and divided second violins and violas. The horn gives an answer over tremulous strings. The melody is then developed by various instrumental combinations, until there is a return to the original Allegro, 2-2, now in G minor, and of fragments of the first theme in the violins. The free fantasia is chiefly a working-out of the subsidiaries of the first theme against a new and running counter-theme. There is a climax, and then the key of A major is established. The first theme is developed at greater length than in the first part of the overture. The climax leads to a sonorous return of the theme first heard in G major, but with rhythm somewhat changed. There is a short coda.

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PROGRAMME

Converse . . "Endymion's Narrative" (for full Orchestra), Op. 10

Tschaikowsky . . . Concerto for Violin in D major, Op. 35

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THURSDAY AFTERNOON, APRIL 21, AT THREE

PROGRAM

1. Duets, Lebens-Genuss.....Beethoven
   Zwist und Sühne.....Carl Loewe
2. a An das Clavier.....Mozart
   b Frühlingsnacht.....Schumann
   c An Belinden.....Arnold Mendelssohn
   d Le Secret.....G. Fauré
   e Prière pour Aimer, la Douleur....H. Février

MR. GAINES

3. a Reigen.....von Weber
   b Verlust.....Spohr
   c Vom Küssen.....H. G. Noren
   d La Pluie.....Jacques-Dalcroze
   e Gavotte from "Manon".....Massenet

MRS. GAINES

4. Duet, Together let us range the fields.....Dr. Wm. Boyce
5. a Sweetest love, I do not go.....Old English
   b Youth has a happy tread.....H. Löhr
   c Love's Secret.....Granville Bantock
   d A Day of Spring.....Addison Andrews

MR. GAINES

6. a Snowflakes.....Mallinson
   b A Charming Song.....Gaines
   c And so I made a Villanelle } .....Cyril Scott
   d Sorrow
   e On a Spring Morning.....Haydn Wood

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7. Duet, Heigho! 'Tis love!.....Gaines

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TUESDAY EVENING, APRIL 12, AT 8.15

PROGRAM

Andante con Variazione in F minor.....Haydn
Il neige } .....Oswald
Valse lente }
Au bord d'une source.....Liszt
Quatrieme Nocturne.....Fauré
Pierrot.....Scott
Reflets dans l'eau.....Debussy
Les vagues.....Moszkowski
Nocturne, Op. 27, No. 2
Etudes, Op. 25, No. 6 (in thirds) and No. 3 (F major) } .....Chopin
2d Ballade, Op. 38
Berceuse
Islamey—Fantaisie Orientale.....Balakireff

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TUESDAY AFTERNOON, APRIL 12, AT 3 O'CLOCK

PROGRAM

I.

Sonata quasi una Fantasia, Op. 27, Beethoven

II.

Scenes from Childhood.....Schumann

III.

a Polonaise, E minor.....MacDowell
b Reverie.....Debussy
c Marche Mignonne.....Poldini
d Erlking.....Schubert-Liszt

IV.

a Echo Study.....Paganini-Liszt
b Prelude "The Tolling Bell".....Chopin
c Study, A-flat major.....Chopin
d Passpied, from "Le Roi s'amuse," Delibes
e Rhapsodie Hongroise No. 13.....Liszt

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KATHERINE HALLIDAY, Violoncello
MARGARET GORHAM, Piano

ASSISTED BY

LOUIS SCHALK, Baritone

PROGRAM

HAYDN	Trio in C major, No. 3
WOLF	Biterolf
REGER	Waldeinsamkeit
SINDING	Viel Traume
E. WOLF-FERRARI	Trio in F-sharp major, Op. 7
CHADWICK	Dear Love
FOOTE	In Picardie
OLD IRISH AIR	Love Song
SCHUMANN	Three movements from Trio in D minor, Op. 63

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PROGRAMME

I.

BEETHOVEN . . . . . Opus 53, "Waldstein"

1. Allegro con brio
2. Introduzione—Adagio Molto
3. Rondo—Allegro Moderato—Presto

II.

BRAHMS-PAGANINI . . . . . Variations

III.

CHOPIN . . . . . Sonata, B minor

IV.

SCHUBERT-LISZT . . . . . Erlkönig

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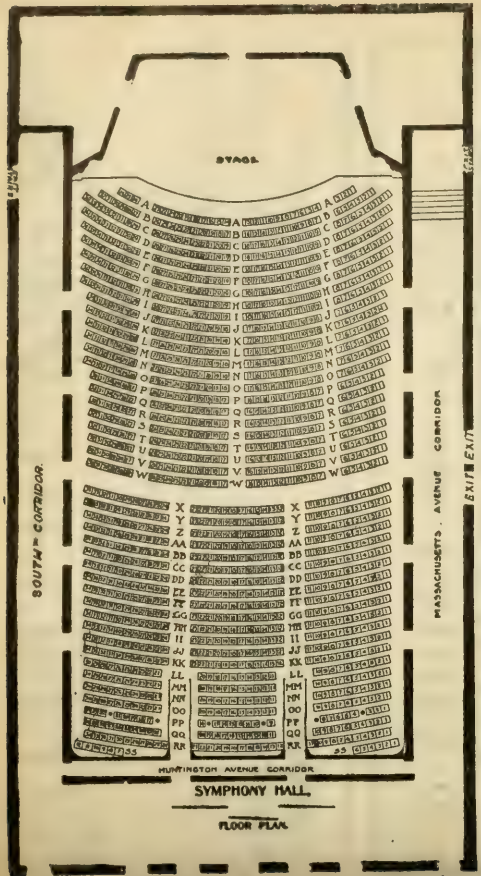
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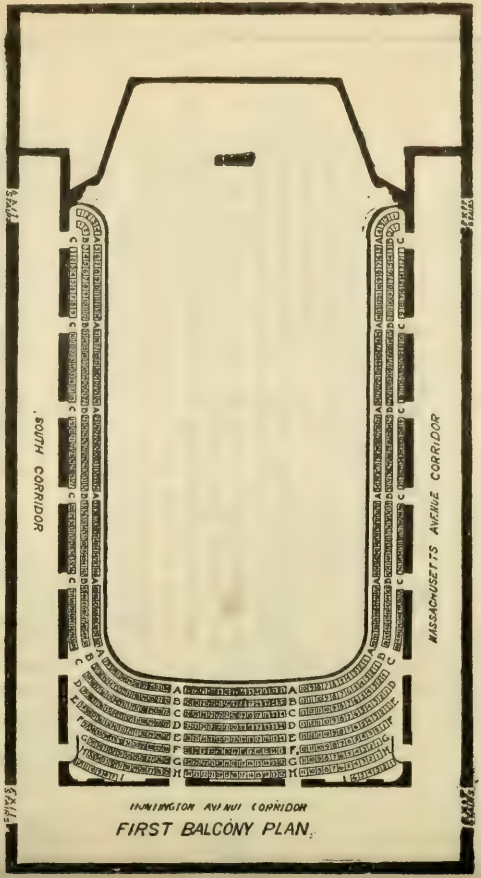
Twenty-ninth Season, 1909-10

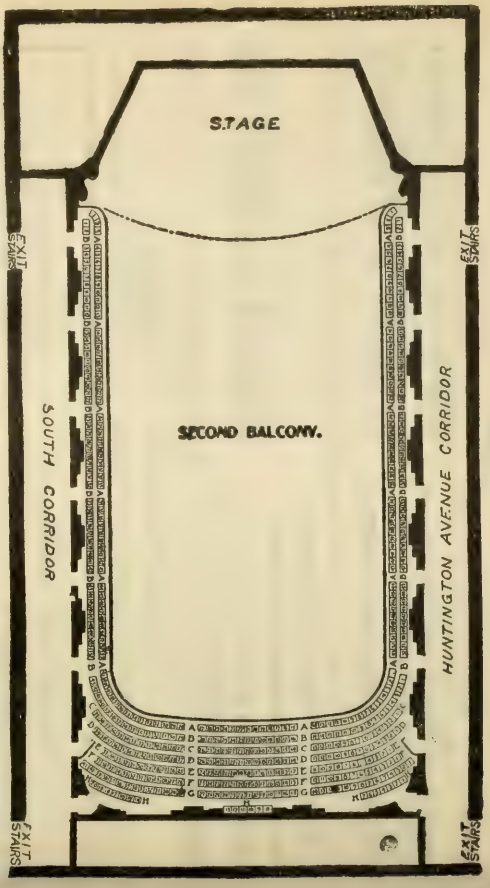
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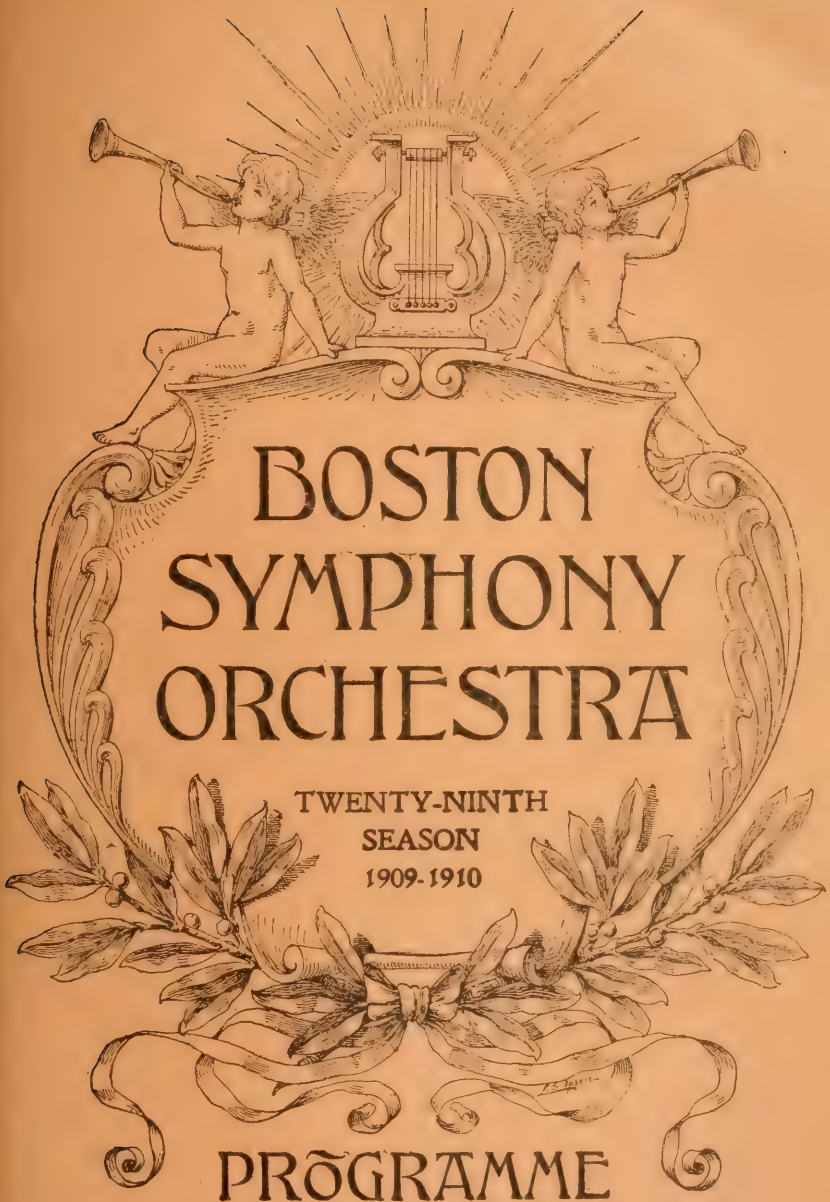
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Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the Twenty-first Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, APRIL 8

AT 2.30 O'CLOCK

SATURDAY EVENING, APRIL 9

AT 8.00 O'CLOCK

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Gerhardt, G.	Kunze, M.	Huber, E.	Schurig, R.

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Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
Battles, A.	Sautet, A.	Vannini, A.	Regestein, E.
Fox, P.			

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Hess, M.	Wendler, G.	Kloepfel, L.	Hampe, C.	Lorenz, O.
Lorbeer, H.	Gebhardt, W.	Mann, J.	Mäusebach, A.	
Hain, F.	Hackebarth, A.	Heim, G.	Kenfield, L.	
Phair, J.	Schumann, C.	Merrill, C.		

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Twenty-first Rehearsal and Concert

FRIDAY AFTERNOON, APRIL 8, at 2.30 o'clock

SATURDAY EVENING, APRIL 9, at 8 o'clock

PROGRAMME

Converse . "Endymion's Narrative," Romance for Orchestra, Op. 10

Tschaikowsky . . . Concerto in D major, for Violin, Op. 35

I. Allegro moderato.
II. Canzonetta: Andante.
III. Finale: Allegro vivacissimo.

Elgar . . . . . Variations on an original theme, Op. 36

(Mr. MARSHALL, Organist)

SOLOIST

Mr. FRITZ KREISLER

There will be an intermission of ten minutes after the concerto

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

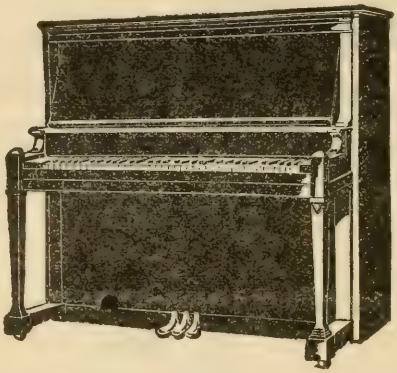
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"Endymion's Narrative," Romance for Orchestra, Op. 10.

Frederick S. Converse

(Born at Newton, Mass., January 5, 1871; now living at Westwood, Mass.)

This is the second of Mr. Converse's orchestral romances founded on episodes in Keats's "Endymion: A Poetic Romance" (1818). The first, "The Festival of Pan," was performed for the first time at a Symphony Concert in Boston, December 22, 1900.

"Endymion's Narrative" was composed in 1901, and performed for the first time at a concert of the Boston Symphony Orchestra in Boston, April 11, 1903. Mr. Gericke conducted. The Romance is scored for three flutes, (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, two bassoons, one double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, triangle, snare-drum, cymbals, harp, and strings.

The narrative begins with a slow introduction or episode, Largo, which leads to the main body of the work, with constantly increasing tempo and emotional force. The main part begins Allegro scherzando, and it may be described as in large rondo form. It is made up of various episodes, and the tempi vary widely.

***

Mr. Converse wrote in a letter to the compiler of these program-books: "I have not prefaced either of the romances with any appropriate quotations from the poem, because I wanted them to be heard and judged according to their purely musical merits or demerits, and moreover, because, as I have remarked on the title-pages of these works, they were *suggested* by certain scenes from the poem. I meant by this to make clear that there was no desire or attempt to follow the text slavishly and in detail, but merely to give a general reflection

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of its emotional phases. As a clue to 'Endymion's Narrative,' I would say that its idea was derived from the scene in the poem where Endymion, oppressed with melancholy feeling and no longer cheered by the simple pleasures of his companions, is withdrawn from the Festival by Peona, his anxious sister, and led by her to a secluded part of the wood, where she strives to find the cause of his despondency and to soothe him with sisterly affection. Under her influence he reveals the cause of his sorrow. He then relates to her what seems to me the spiritual essence of the whole poem, the struggle of a mind possessed of an ideal beyond the common view, and yet bound by affection and devotion to conditions which confine and stifle its urging internal impulses,—one of the most painful spiritual struggles to which man is subject, whether it be found in the career of an artist, a patriot, or a martyr.

"The piece begins with despondency and indecision. The hero is harassed by alluring glimpses of the ideal and soothed by simple affection and love. There is a sort of dramatic growth of the various elements, until finally the ideal comes victorious out of the struggle, and the ungovernable impulse rushes exultantly on with the mad joy of determination."

*
* *

Although the composer wishes this romance to be heard and judged first of all as absolute music, a few quotations from Keats's poem may not be impertinent.

> Yet hourly had he striven
> To hide the cankering venom, that had riven
> His fainting recollections. Now, indeed,
> His senses had swoon'd off; he did not heed
> The sudden silence, or the whispers low,
> Or the old eyes dissolving at his woe,
> Or anxious calls, or close of trembling palms,
> Or maiden's sighs, that grief itself embalms;

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But in the self-same fixed trance he kept,
Like one who on the earth had never stept.
Aye, even as dead-still as a marble man,
Frozen in that old tale Arabian.

Who whispers him so pantingly and close?
Peona, his sweet sister; of all those,
His friends, the dearest. Hushing signs she made,
And breath'd a sister's sorrow to persuade
A yielding up, a cradling on her care.
Her eloquence did breathe away the curse.

Book I., 395–412.

Peona leads Endymion to her favorite bower in the forest, and he tells her his dream, his vision of the goddess, his wild ambitions, his resolves:—

Ambition is no sluggard: 'tis no prize,
That toiling years would put within my grasp,
That I have sigh'd for: with so deadly gasp
No man e'er panted for a mortal love.
So all have set my heavier grief above
These things which happen. Rightly have they done;
I, who still saw the horizontal sun
Heave his broad shoulder o'er the edge of the world,
Out-facing Lucifer, and then had hurl'd
My spear aloft, as signal for the chace—
I, who, for very sport of heart, would race
With my own steed from Araby; pluck down
A vulture from his towery perching; frown
A lion into growling, loth retire—
To lose, at once, all my toil-breeding fire,
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Endymion describes the goddess, his bliss in her embrace, his agony at the awakening.

> Peona! ever have I long'd to slake
> My thirst for the world's praises: nothing base,
> No merely slumberous phantasm, could unlace
> The stubborn canvas for my voyage prepar'd—
> Though now 'tis tatter'd, leaving my bark bar'd
> And sullenly drifting; yet my higher hope
> Is of too wide, too rainbow-large a scope,
> To fret at myriads of earthly wrecks.
> Wherein lies happiness? In that which becks
> Our ready minds to fellowship divine,
> A fellowship with essence; till we shine,
> Full alchemiz'd, and free of space. (769–780.)
>
> . . . . . .
>
> Now if this earthly love has power to make
> Men's being mortal, immortal; to shake
> Ambition from their memories, and brim
> Their measure of content; what merest whim
> Seems all this poor endeavor after fame,
> To one, who keeps within his steadfast aim
> A love immortal, an immortal, too. (843–849.)

***

The story of Endymion has been treated in various ways by many composers. Operas by Tricarico (Ferrara, 1665), Boniventi (Venice, 1709), Bononcini (Vienna, 1706), Bioni (Breslau, 1727), Buini (Bologna, 1729), Jomelli (Stuttgart, about 1763), Sigismondi (Vienna, 1765), Keiser (Hamburg, 1712), Colin de Blamont (Paris, 1731), J. M. Haydn (Salzburg, about 1770), Aubert and de Bourgeois (Paris, 1721), Schmittbauer (Carlsruhe, about 1772), Scarlatti (Naples, 1721), Sigismondi (Vienna, 1765), Fiorillo (Cassel, 1676), Piccini (Paris, 1784), Bernasconi (Mannheim, 1766), Rey (Paris, 1791), Philidor (Paris, 1698), Sablières (Versailles, 1671), Leo (Naples, 1717), Treu (about 1725), Alberti (Venice, 1737), de Sousa Carvalho (Lisbon, 1783).

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Cantatas, etc. Pescetti (London, 1739), Mele (Madrid, 1749), Liza Lehmann, Cowen.

Mythological Pastoral: Cahen (Paris, 1875–83).

Nor is this list complete.

Mr. Fritz Kreisler was born at Vienna, February 2, 1875. He began to play the violin when he was four years old, and two years later he played a concerto by Rode at a concert in which Patti sang. A pupil of Hellmesberger, he took the first prize at the Vienna Conservatory when he was ten years old. Then he went to the Paris Conservatory, studied under Massart, and in 1887 received, with Miss Gauthier and Messrs. Wondra, Pellenc, Rinuccini, the first prize for violin playing. He played at a Pasdeloup Concert, then he went a-journeying. He saw Greece, and appeared for the first time in Boston, November 9, 1888, in Music Hall, with Mr. Rosenthal, the pianist. "Master" Kreisler then played Mendelssohn's Concerto, and Mr. Walter Damrosch led the orchestra. The boy in company with Mr. Rosenthal gave recitals in Bumstead Hall, December 17, 18, 19. He returned to

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Paris, studied again with Massart and with Godard and Delibes. He lived for two years in Italy, went home and did army service (they say), and reappeared as a virtuoso in German cities in 1899. He visited the United States in 1900, and gave his first recital in Boston, December 18, at Steinert Hall. (Later recitals were on February 12, 26, March 2, 5, 16, 1901.) His first appearance at a Boston Symphony Concert was on February 9, 1901, when he played Beethoven's Concerto. He went back to Europe, played in various lands, as Russia, returned to this country, and gave a series of recitals in Boston, January 23, 25, February 1, 11, 1902. He played Spohr's Concerto in A minor ("Scena Cantante") in Boston at a Symphony Concert, February 15, 1902. He returned to this country in 1904, and gave recitals in Boston, January 10, 13, 30, February 2, March 4, 1905. He played Brahms's Concerto at a Boston Symphony Concert in Boston, March 11 of that year. He gave recitals in Jordan Hall, November 11, 19, 1907. On November 30, 1907, he played Lalo's Spanish Symphony at a concert of the Boston Symphony Orchestra in Symphony Hall. On December 15, 1907, he gave a recital in Symphony Hall, and on February 1, 1908,in Jordan Hall. He has given recitals in Boston this season in Jordan Hall: October 25, November 15, 1909; February 24, 1910.

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(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky spent the winter and early spring of 1877–78 in cities of Italy and Switzerland. March, 1878, was passed at Clarens. On the 27th of that month he wrote Mrs. von Meck that the weather had been unfavorable for walking, and that therefore he had spent much time in hearing and playing music at home. "To-day I played the whole time with Kotek.* I have not heard or played any good music for so long that I thus busy myself with extraordinary gusto. Do you know the French composer Lalo's 'Spanish Symphony'? This piece has been produced by the now very modern violinist Sarasate." He praised Lalo's work for "its freshness, piquant rhythms, beautifully harmonized melodies," and added: "Like Léo Delibes and Bizet he shuns studiously all routine commonplaces, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old traditions." Two days after Tschaikowsky wrote to Mrs. von Meck that he was at that moment working on a pianoforte sonata, a violin concerto, and some smaller pieces. He wrote on April 12 that the sonata and the concerto interested him exceedingly. "For the first time in my life I have begun to work on a new piece without having finished the preceding one. Until now I have always followed the rule not to begin a new piece before the old one was completed; but now I could not withstand the temptation to sketch the concerto, and I was so delighted with the work that I put the sonata aside; yet now and then I go back

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolsk, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

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to it." He wrote to the publisher Jurgenson on April 20: "The violin concerto is hurrying towards its end. I fell by accident on the idea of composing one, but I started the work and was seduced by it, and now the sketches are almost completed." He had other works to send to him, so many that he would be obliged to reserve a whole railway car, and he already foresaw Jurgenson exclaiming, "Go to the devil!" They would not meet before fall, and then they would go together at once into a tavern for a friendly drinking set-to. "Strange to say, I cannot think of myself in any other way at Moscow than sitting in the *Kneipe* and emptying one bottle after another." The next day he wrote Mrs. von Meck that the concerto was completed. "I shall now play it through several times with Kotek, who is still here, and then score it." He was delayed in this task of instrumentation by brooding over gloomy political news, for Tschaikowsky was a true patriot, not a chauvinist. He wrote on April 27 that his "political fever" had run its course: "The first movement of the concerto is now all ready, *i.e.*, copied in a clear hand and played through. I am content with it. I am not satisfied with the Andante, and I shall either better it radically or write a new one. The finale, unless I am mistaken, is as successful as the first movement." On April 29 he wrote Mrs. von Meck: "You will receive my concerto before it is published. I shall have a copy of it made, and I'll send it to you probably some time next month. I wrote to-day another Andante, which corresponds better with the other movements, which are very complicated. The original Andante will be an independent violin piece, and I shall add two other pieces to it, which I have yet to write. These three pieces will make one opus.* I consider the concerto now

* This Andante and two other pieces, composed in May, 1878, at Brailow, were published in 1878 as "Souvenir d'un lieu cher," Op. 42.

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as completed, and to-morrow I shall rush at the scoring of it, so that I can leave here without having this work any longer before me."

Tschaikowsky was home at Brailow in May, and he wrote to Mrs. von Meck on June 22: "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course, it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: the plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up the hope that in time the piece will give you greater pleasure."

The concerto, dedicated at first to Leopold Auer, but afterward to Adolf Brodsky,—and thereby hangs a tale,—was performed for the first time at a Philharmonic concert, Vienna, December 4, 1881. Brodsky was the solo violinist.

The first movement was played in Boston by Mr. Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Miss Maud Powell (now Mrs. Turner) at New York, January 19, 1889. The first

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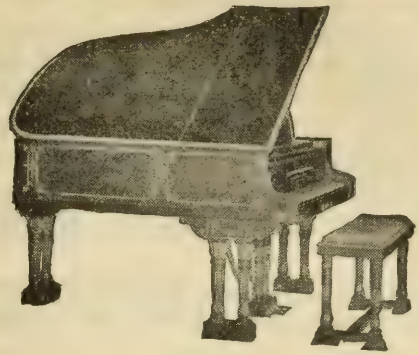
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performance of the concerto in Boston was by Mr. Brodsky at a concert of the Symphony Orchestra of New York, Mr. Walter Damrosch conductor, in the Tremont Theatre, January 13, 1893.

The second and third movements were played in Boston at a concert of the Boston Symphony Orchestra by Mr. Timothée Adamowski on December 2, 1893; the whole concerto was played at like concerts by Mr. Alexandre Petschnikoff on January 27, 1900, by Miss Maud Powell on April 13, 1901, by Mr. Karl Barleben, April 1, 1905, by Mr. Alexandre Petschnikoff, November 24, 1906, by Mr. Mischa Elman, January 2, 1909.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

The first movement, Allegro moderato, D major, 4-4, opens with brief preluding in strings and wood-wind, but without any thematic connection with what is to follow. There are then hints in the strings at the first theme. They are developed in a crescendo, which leads to the introduction of the solo violin. After a few preliminary measures the solo instrument gives out the first theme, develops it, and passes on to passage-work. It also gives out the second theme (A major), develops it, and again passes on to subsidiary passage-work. The free fantasia opens with the first theme, *ff*, as an orchestral tutti in A major. Instead of elaborate working-out there is ornamental passage-work for the solo violin. An unaccompanied cadenza brings in the return of the first theme in D major at the beginning of the third part of the movement; this third part is in regular relation to the first part. There is a long coda.

The second movement (Canzonetta: Andante, G minor, 3-4) begins with a dozen introductory measures in wood-wind and horns after the

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nature of a free instrumental ritornello. The song itself is sung by the solo violin. At the close of the first theme, flute and clarinet take up the initial phrase in imitation. The violin sings the second theme in E-flat major, and, after some flowing passage-work, brings back the first theme with clarinet arpeggios. There is more passage-work for the solo violin. The strange harmonies of the ritornello are heard again, but are interrupted by the solo violin. There is a short coda, which is connected with the Finale.

The Finale (Allegro vivacissimo, D major, 2-4) is a rondo based on two themes of Russian character. The first is introduced in A major by the solo violin and afterward tossed about in F-sharp minor by oboe and clarinet. There are sudden shiftings of tonality and uncommon harmonic progressions. There is a final delirious climax. Tschaikowsky wrote to Mrs. von Meck from Clarens about the time he began work on this concerto: "I will say, as regards the specifically Russian elements in my compositions, that I often and intentionally begin a work in which one or two folk-tunes will be developed. Often this happens of itself, without intention, as in the Finale of our symphony." "Our" symphony is the fourth. "My melodies and harmonies of folk-song character come from the fact that I grew up in the country, and in my earliest childhood was impressed by the indescribable beauty of the characteristic features of Russian folk-music; also from this, that I love passionately the Russian character in all its expression; in short, I am a *Russian* in the fullest meaning of the word."

This finale is Russian in many ways, as in the characteristic trick of repeating a phrase with almost endless repetitions.

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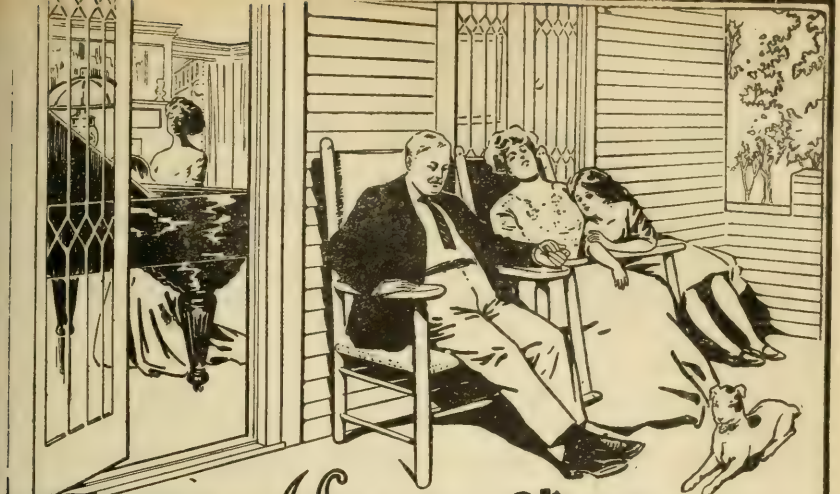
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The concerto was dedicated first to Leopold Auer.* Tschaikowsky, in the Diary of his tour in 1888, wrote: "I do not know whether my dedication was flattering to Mr. Auer, but in spite of his genuine friendship he never tried to conquer the difficulties of this concerto. He pronounced it impossible to play, and this verdict, coming from such an authority as the Petersburg virtuoso, had the effect of casting this unfortunate child of my imagination for many years to come into the limbo of hopelessly forgotten things." The composer about seven years before this wrote to Jurgenson from Rome (January 16, 1882) that Auer had been "intriguing against him." Peter's brother Modest explains this by saying: "It had been reported to Peter that Auer had dissuaded Émile Sauret from playing the concerto in St. Petersburg"; but Modest also adds that Auer changed his opinion many years after, and became one of the most brilliant interpreters of the concerto. The first that dared to play it was Adolf Brodsky.† An interesting

* Leopold Auer, a celebrated violinist, was born at Vesprém, Hungary, on June 7, 1845. He studied under Ridley Kohne at the Budapest Conservatory, at the Vienna Conservatory under Dont, and finally at Hanover with Joachim. In 1863 he was appointed concert-master at Düsseldorf; in 1866 he accepted a like position at Hamburg; and since 1868 he has been solo violinist to the Tsar of all the Russias, and teacher of the violin at the St. Petersburg Conservatory. He conducted the concerts of the Russian Music Society from 1887 to 1892; he was ennobled in 1895; and in 1903 he was named Imperial State Councillor.

† Adolf Brodsky, a distinguished violinist and quartet player, was born at Taganrog, Russia, on March 21, 1851. He played as a child at Odessa in 1860, and a rich citizen of that town was so interested in him that he sent him to Vienna, where he studied with Hellmesberger at the Conservatory (1862–63). He became a member of his teachers' quartet, and was soloist of the court opera orchestra (1868–70). A long concert tour ended at Moscow in 1873, and there he studied with Laub, and in 1875 he became a teacher at the Conservatory. In 1879 he went to Kieff to conduct symphony concerts, and in 1881 he wandered as a virtuoso,

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letter from him to Tschaikowsky after the first performance in Vienna (1881) is published in Modest's Life of his brother (vol. ii. p. 177): "I had the wish to play the concerto in public ever since I first looked it through. That was two years ago. I often took it up and often put it down, because my laziness was stronger than my wish to reach the goal. You have, indeed, crammed too many difficulties into it. I played it last year in Paris to Laroche, but so badly that he could gain no true idea of the work; nevertheless, he was pleased with it. That journey to Paris which turned out unluckily for me—I had to bear many rude things from Colonne and Pasdeloup—fired my energy (misfortune always does this to me, but when I am fortunate then am I weak) so that, back in Russia, I took up the concerto with burning zeal. It is wonderfully beautiful! One can play it again and again and never be bored; and this is a most important circumstance for the conquering of its difficulties. When I felt myself sure of it, I determined to try my luck in Vienna. Now I come to the point where I must say to you that you should not thank me: I should thank you; for it was only the wish to know the new concerto that induced Hans Richter and later the Philharmonic Orchestra to hear me play and grant my participation in one of these concerts. The concerto was not liked at the rehearsal of the new pieces, although I came out successfully on its shoulders. It would have been most unthankful on my part, had I not strained every nerve to pull my benefactor through behind me. Finally we were admitted to the Philharmonic concert. I had to be satisfied with one rehearsal, and much time was lost there in the correction of the

playing with great success in leading cities, until he settled in Leipsic, 1882-83, as teacher of the violin at the Conservatory. In 1891 he was called to New York, where he lived until 1894. In 1894 he lived in Berlin. The next year he was invited to be the director of the College of Music, Manchester (England). He played in Boston at a Symphony Concert, November 28, 1891 (Brahms's Concerto). He also played here with the Symphony Orchestra of New York and in quartet.

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parts, that swarmed with errors. The players determined to accompany everything *pianissimo*, not to go to smash; naturally, the work, which demands many nuances, even in the accompaniment, suffered thereby. Richter wished to make some cuts, but I did not allow it."*

The concerto came immediately after a divertimento by Mozart. According to the account of the Viennese critics and of Brodsky there was a furious mixture of applause and hissing after the performance. The applause prevailed, and Brodsky was thrice recalled, which showed that the hissing was directed against the work, not the interpreter. Out of ten critics only two, and they were the least important, reviewed the concerto favorably. The review by Eduard Hanslick, who was born hating program music and the Russian school, was extravagant in its bitterness, and caused Tschaikowsky long-continued distress, although Brodsky, Carl Halir, and other violinists soon made his concerto popular. Tschaikowsky wrote from Rome, December 27, 1881, to Jurgenson: "My dear, I saw lately in a café a number of the *Neue Freie Presse* in which Hanslick speaks so curiously about my violin concerto that I beg you to read it. Besides other reproaches he censures Brodsky for having chosen it. If you know Brodsky's address, please write to him that I am moved deeply by the courage shown by him in playing so difficult and ungrateful a piece before a most prejudiced audience. If Kotek, my best friend, were so cowardly and pusillanimous as to change his intention of acquainting the St. Petersburg public with this concerto, although it was his pressing duty to play it, for he is responsible in the matter of ease of execution of the piece; if Auer, to whom the work is dedicated, intrigued against me,

* For an entertaining account of Brodsky and his life in Leipsic, given by Tschaikowsky himself in his above mentioned Diary, see Rosa Newmarch's "Tschaikowsky," pp. 180–196 (London, 1890).

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so am I doubly thankful to dear Brodsky, in that for my sake he must stand the curses of the Viennese journals."

The review of Hanslick is preserved in the volume of his collected feuilletons entitled "Concerte, Componisten, und Virtuosen der letzen fünfzehn Jahre, 1870–1885," pp. 295, 296 (Berlin, 1886). The criticism in its fierce extravagance now seems amusing. Here are extracts: "For a while the concerto has proportion, is musical, and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played: it is yanked about, it is torn asunder, it is beaten black and blue. I do not know whether it is possible for any one to conquer these hair-raising difficulties, but I do know that Mr. Brodsky martyrized his hearers as well as himself. The Adagio, with its tender national melody, almost conciliates, almost wins us. But it breaks off abruptly to make way for a finale that puts us in the midst of the brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. Friedrich Vischer once asserted in reference to lascivious paintings that there are pictures which 'stink in the eye.' Tschaikowsky's violin concerto brings to us for the first time the horrid idea that there may be music that stinks in the ear." Modest Tschaikowsky tells us that this article disquieted Peter till he died; that he knew it by heart, as he did an adverse criticism written by César Cui in 1866.

How Tschaikowsky felt toward Kotek may be known from a letter he wrote to his own brother Anatol from Rome, January 24, 1882: "I have been carrying on a singular correspondence with Kotek. He did not answer my letter in any way, but he wrote to me first after his return to St. Petersburg that he had not played the concerto because

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Sauret was going to play it. I answered him that Sauret was at any rate too lazy to play it; that the question was not about Sauret or about the concerto, but about him, Kotek, from whom I had expected more self-sacrifice on my account and more simple courage. He did not answer this for a long time, but yesterday I at last received a very silly note from him. He excused himself on the ground that he had had only a month before his engagement, so that there was not sufficient time to study the piece (he had already sweated over it for a month). He furthermore said that it was a curious thing to ask of him to play in a strange city a concerto 'that had not yet been played,' especially during the presence there of Sarasate. I answered his stupid letter to-day and in a fitting manner."

"Afterwards," said Tschaikowsky in his Diary, "Brodsky played the 'stinking concerto' everywhere, and everywhere the critics abused him in the same style as Hanslick. But the deed was done; my concerto was saved, and is now frequently played in Western Europe, especially since there came to Brodsky's assistance another fine violinist, young Halir."

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(From the *Musical Courier*, New York.)

It is known to readers of the *Musical Courier* that, among the honors which fell in a cluster upon Sir Edward Elgar after the great success of his "Gerontius" and "Apostles," was the incumbency of the Peyton Chair of Music at Birmingham University, England. It appears that the position entails on its holder the giving of a series of lectures, and the subject of the most recent of the discourses held by Sir Edward was Brahms's Third Symphony. The gist of the lecturer's remarks is contained in the following report, culled from the Manchester *Guardian:*—

Sir Edward Elgar delivered the second of the series of his lectures as the occupant of the Richard Peyton Chair of Music at Birmingham University yesterday. He departed from his original plan in order to deal with Brahms's Third Symphony. He prefaced the lecture with the announcement that he proposed to form a choir in connection with the university, either of male voices or lady students, or, as it was a progressive university, possibly a combination of the two.

Turning to Brahms's Third Symphony, he explained that he was led to take that subject because the symphony was included in the con-



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cert of the London Symphony Orchestra, and several correspondents had asked him to describe it. He hoped in future to follow that precedent by calling attention to some of the principal works produced locally from time to time. Having recalled the enthusiasm with which the Third Symphony was greeted on its first production at Vienna in 1883 and at Dr. Richter's concerts in 1884, he said that the form was strictly orthodox, and the symphony was simply a piece of absolute music. What it meant students had to decide for themselves. He always thought it a pity that, when a symphony by Beethoven was announced by the composer as a symphony, writers about it tried to call up all sorts of pictures, which might have existed in the composer's mind or might not. In the case of Brahms's Third Symphony there was no clue to what was meant. It was simply, as Sir Hubert Parry said, a piece of music which called up a certain set of emotions in each individual hearer. That, to his (Sir Edward's) mind, was the height of music. When music was simply a description of something else, it was carrying a large art somewhat further than he cared for. He thought music, as a simple art, was at its best when it was simple, without description, as in this case. But that was only his private opinion. What was curious about the first movement, and quite unusual with Brahms, was a little motto theme of only three

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notes. He was proud of having written, when an obscure violinist at Malvern, an appreciation of Brahms in the days when he was considered rather strange and advanced. Sir Edward went on to quote the appreciation, in the course of which he described Brahms as "the classical composer *par excellence* of the present day," and said that in him they had a composer "who writes for the whole world and for all time; a giant, lofty and unapproachable."

Seating himself at the piano, Sir Edward played a succession of passages from the symphony, pointing out the principles on which the different movements were constructed and the themes by which they were knit together. The whole work was very reticent, very broad, very noble. There was no cheap effect. It had a sweep and an elasticity not always to be found in Brahms. Brahms was extremely fond of writing a very soft chord for the whole of the instruments. Take the last chord of the first movement in this symphony. He (Sir Edward) had never seen another chord written like that in his life. To get that chord perfectly smooth was one of the most difficult things in the world with the most experienced orchestra. That was due to the fact that the third was doubled so much and C was repeated a good deal more than was necessary. He did not see why it should have been written to make it so difficult to play. Analyzing the succeeding movements, Sir Edward said there were fine orchestral effects and beautiful music into the bargain, and all orchestral effects did not come within the category of beautiful music (laughter). He illustrated how Brahms took the echo idea, previously utilized by Beethoven and Mozart, and gave it a new value and significance.

The foregoing remarks by Sir Edward Elgar had not made their way in history for more than twenty-four hours before Ernest Newman

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lowered his critical lance at the lecturer and delivered himself of the following comment, also printed in the Manchester *Guardian:*—

If Sir Edward Elgar's lecture on Brahms at the Birmingham University yesterday is fairly represented by a brief report, some of us may well sit up and rub our eyes in astonishment at his championship of "absolute" music. He protests, first of all, against people when they hear a Beethoven symphony "calling up all sorts of pictures, which might or might not have existed in the composer's mind." But did not Beethoven himself tell Neate on one occasion that, whenever he wrote, he had a picture in his mind? And, even if we set that aside as an exaggeration, is it not beyond dispute that Beethoven very frequently worked upon a "picture"? Sir Edward Elgar lays it down that music is at its height when it merely "calls up a set of emotions in each individual hearer," and that, when music is "simply a description of something else, it is carrying a large art somwhat further than he cared for," music, "as a simple art," being at its best "when it was simple, without description," as in the case of Brahms's Third Symphony. If this means anything at all, it means that absolute music —in which themes that are purely self-existent, not springing from the desire to "describe something else," are taken and woven into a tonal pattern—is by far the highest form of musical art. That much of the greatest music of the world is of this kind no one will deny. But does not Sir Edward Elgar blunder when he denies the rank of first-rate to music in which the composer gives us a "clue to what was meant," as he expresses it? Did not Beethoven give us a clue to what he meant when he called his Sixth Symphony the "Pastoral"; when he called the Third the "Eroica," and bade us see in it his own reflections upon Napoleon; when he said of the opening theme of the Fifth, "Thus Fate knocks at the door"; when he calls one great overture "Leonora No. 3," and shows us in it Florestan and Leonora, and

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"paints" by means of a trumpet-call the arrival of the governor; when he calls another overture "Coriolanus," and "describes" therein the various characters of the drama so clearly that any ordinarily attentive reader of Shakespeare can pick them out at once? If all this is not "giving us a clue to what was meant," if this is not making music "a description of something else," by what appropriate name shall we call it?

But the case against Sir Edward Elgar may be pressed still further. Look once more at the sentence, "He thought music, as a simple art, was at its best when it was simple, without description," as in the case of Brahms's Third Symphony. Well, in the first place, it really does not do to assume that even the most "absolute" of musicians has not been "descriptive" merely because he himself has not told us so at once. Brahms, for example, probably worked upon "pictures" a great deal oftener than we imagine. It is quite easy to enumerate compositions of his, ostensibly non-descriptive, that are now known—from Kalbeck's "Life"—to have had a poetic or pictorial basis. These works do "mean" something external to the notes themselves; and, if the composer did not give the "clue to what was meant" to every purchaser of a copy, he certainly gave the clue to private friends. But, if Sir Edward Elgar's thesis is rickety here, what are we to say when

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we apply it to his own case? How many pages has he himself written that are frankly descriptive? What is the prelude to "Gerontius," for example, or the "Cockaigne" overture, or "In the South," but a series of musical "descriptions"? If he really believes now that music is at its height only when it concerns itself with nothing but purely tonal pattern weaving, he is condemning all his own best work *en masse*. Nay, not only his published, but his unpublished work; for the symphony upon which he has been engaged so long, has it not a title? Has he not already given his friends the "clue" to it? If the music is not descriptive, in some way or other, of the character whose name is affixed to it, what is the use of the title—the "clue"? And if the title really applies, if the music really answers to it, why does Sir Edward choose to work in a medium that his judgment condemns?

SOME RECENT OPERATIC TRANSLATIONS.

(From the London *Times*, March 5, 1910.)

In all the schemes for the foundation of a national English opera little or no stress has been laid upon a matter which is of the highest, and even of vital, importance,—the provision of decent translations of foreign *libretti*. England, as bitter experience shows, is worse served in this respect than most other countries, especially Germany. Take, for instance, the German version of Smetana's "Prodana Nevˇsta." It is in many ways a model of its kind. In England even the title of the work is grotesquely misrendered as "The Bartered Bride." The lady was not bartered, neither was she a bride.* The condition of original English *libretti* is not much better.

*The "lady" was sold, not bartered; but the word "bride" is not here erroneous, for "bride" in English is frequently applied to a woman about to be married; "frequently used from the proclamation of the banns or other public announcement of the coming marriage."—P. H.

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In a native work of some pretensions produced within the last few months the hero is made to exclaim at the crisis of the action, "There is a pond I know, To it I'll go," and immediately falls on his nose in his effort to reach it.

In the case of Wagner, where the text is scarcely less remarkable as literature than the music is as music, one can scarcely doubt that the general appreciation of his masterpieces and the opportunity of their public performance were postponed for years by the lamentable character of the earlier translations. But fortunately the days of the "huge unwieldy Worm" and the "attractive she-devil" are past for ever, and they no longer disfigure the printed score. Messrs. Schott a few years ago reproduced scores of Wagner's later works with translations for the most part by Mr. Frederick Jameson; and now Messrs. Breitkopf and Härtel are following, as the copyists expire, with astonishingly good and cheap arrangments with renderings by Mr. Ernest Newman (cloth, 5*s.*; paper, 3*s.* 6*d.*). So far we have received the Paris version of "Tannhäuser" and the "Rhinegold," and we are duly grateful. These later translators know well that the first and second requisites of an operatic translation are that it shall be singable and fit the music, and that it shall be first-rate English. Mr. Jameson's translation has already stood the test of performance, and has not been found wanting, so far as it was possible to hear what any one was singing; but that is the fault of the English language, and not of Mr. Jameson.

Of "Tannhäuser" the most widely known translation has been the nerveless rendering by Lady Macfarren. Mr. Newman's, it is scarcely necessary to say, is vastly superior, both in general and in detail. He does not agree with Lady Macfarren in thinking that "Welfen" means "wolves," but, curiously enough, in the very next



lines he falls into an error which she avoided. "So ward von euch nicht mind'rer Preis errungen" does not mean that the minstrels had won glory by deeds of valor, but that they had won equal glory in a different sphere, that of song. We are sorry, however, to see that he agrees with her in making Biterolf say emphatically of Tannhäuser and Tannhäuser of Biterolf that their respective conceptions of love are "not worth a blow." That is one of those things that might have been expressed differently. We have noticed a few other lapses. "Btb," for instance, is not the German for "bass trombone," and "Ein Engel bat für dich auf Erden" does not mean "An angel pleads for thee in Heaven." There are occasional feeblenesses, such as "No longer will I rove" (to rhyme, of course, with love), "Speak it can I not," and "No longer mine it is," and he is rather too apt to get out of his difficulties by omitting the rhyme (we have counted over fifty instances), even where it is musically important to retain it. The only other unfavorable criticism which we have to make is that he sometimes supplies the singer with a broad "a" in places where he or she could only sing it by pronouncing it cockney fashion, and that he occasionally stresses the wrong words. It is not easy to give specimens of the latter fault without musical quotations, but we may refer to the more striking instances of it on pages 42, 58, 107, 168, 169, 342, and 370. The version as a whole seems to be accurate, poetical, and singable, and we may quote as a favorable specimen of it this from Tannhäuser's first song to Venus:—

> For bliss divine my thirsting senses panted,
> For raptures new my hungry soul did rave;
> And what to gods alone thou once hadst granted,
> Gav'st thou to me, a mortal and thy slave.

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Before we leave this edition, we may observe that its usefulness and instructiveness are much increased by the indications of the passages where the later version of the music differs from the earlier, though in one place (p. 116) we think four bars should have been marked instead of two.

In approaching the "Ring," a translator has to face a much more serious and important task. The "Rhinegold," in particular, the text of which was written after that of the other portions of the work, presents more of Wagner's peculiar mannerisms and seems to us to present greater difficulties of translation than any other of his music-dramas. It is now fortunately unnecessary to consider the efforts of the earlier translators, and we can confine ourselves to a comparison of Mr. Newman with Mr. Jameson. On the whole, we prefer the former. For one thing, Mr. Newman seems to appreciate, as Mr. Jameson does not, the importance of preserving the original alliteration, on which the whole structure of the verse depends, or at least of substituting for it some alliterative compensation. We have examined Mr. Jameson's version with some care, and find that in over six hundred cases in this one music-drama he disregards the alliteration. The instances in Mr. Newman's rendering are not nearly so numerous. Take, for instance, at the very beginning, "walle zur Wiege," translated "lap me and lull me" (Newman) as against "swing ye our cradle" (Jameson). The former is better sense and more effective English, and preserves the structure of the verse better. Or take again "hehrer, herrlicher Bau," rendered "fortress peerless and proud" (Newman), "hallowed, glorious pile" (Jameson); or "leuchtende Lust, wie lachst du so hell und hehr," turned into "dazzling delight, thou laughest so bright and brave" (Newman), "radiant joy, thou laughest in glorious light" (Jameson); or "hab' Dank, du Dummer," "I thank thee, thickhead" (Newman),

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"blockhead" (Jameson). On the other hand, Mr. Newman sometimes follows Mr. Jameson in omitting the alliteration where it could quite easily be kept, as in Alberich's remark, "staunend ich still hier steh'," "still I stand here amazed" (Newman), "and gaze" (Jameson). We humbly suggest "and stare." Both translators again occas onally spoil the sense of a phrase by stressing the wrong word. See, for example, a line in what is perhaps the most important passage in the "Rhinegold," "zum Reif zu zwingen das Gold!" The stress is on "Reif" and "Gold," and we suggest "a ring to force from the gold," but Mr. Newman has "that makes a ring from the gold" (stress on "makes"), and Mr. Jameson "that forces the gold to a ring" (stress on "forces"). Sometimes it is Mr. Jameson who mistranslates a passage, as in "Crooked toad, creep thou hither," where "hither" is absurd, since it is the speaker himself who is turning into the toad; sometimes it is Mr. Newman, as in "und verkehrt nennt ihr den Kauf," rendered "and thy bond thou now wouldst break"; sometimes it is both of them, as in "lös' ich mir Leib und Leben, den Ring auch muss ich mir lösen," translated "if life and limb be left me, the ring too must ye deliver" (Newman), "if but my life be left me, the ring too must I deliver" (Jameson). We do not feel sure whether Mr. Newman understood, however poorly he expresses it, the real meaning, which is that allowing Alberich to keep his life implies allowing him to keep the ring, because one is bound up in the other. Mr. Jameson clearly misunderstood it.

Both versions appear on the whole to be suitable for singing, with occasional exceptions. Mr. Newman is not kind to Fricka in expecting her to declaim, "Rouse thee, spouse," or to Wotan in putting into his mouth, if we consider the way in which the phrase is set, "Greedier and more shameless, ye dullards, grow ye in your demands," although the god must be glad to have been delivered from the Corderian "Shame-

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devoid and shockingly covetous such conduct I call." Mr. Newman's sense of humor usually preserves him from such achievements as this, but it is not unerring, as we see from his "Capture the toad." In two other cases it is Fricka who suffers from its temporary absence. We cannot commend her description of her "spouse" as "Loveless, cold, and libertine man," nor could a goddess of her antecedents have been expected to refer to "graces of home life" (*wonniger Hausrat*). Home life in Walhall probably resembled that which is described in the title of a recent volume as "The Home Life of the Borneo Head Hunters." We shall look forward, however, with interest to a performance of Mr. Newman's generally excellent version, and by that time no doubt some of these minor blemishes will have been removed.

It will be appropriate to say a few words here about the most recent experiment in the musico-dramatic translation, Mr. Alfred Kalisch's version of "Elektra" (Fürstner, 1*s.* 6*d.*). It is generally excellent and sometimes even striking, though the necessity of making the words accurately fit the music in the sixty or seventy cases where they appear not to do so at present would probably inflict some damage on the style. Two or three times the force of the original is weakened by a somewhat needless prudery, but it is very seldom that we have to quarrel with the rendering. We may note, however, that "reckt sich auf" does not mean "starts violently," nor does "reckt aus" mean

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"flings about." Again, when Electra tells us that Chrysothemis is as strong as a filly, why should the translator convert the animal into a doe, a creature which is not remarkable for muscularity? There are two other things which cause us some astonishment. One is a transference of the direction "seufzend" from the musical phrase to which it belongs to the words of the Fourth Handmaid, to which it is singularly inappropriate, and the other is Mr. Kalisch's delusion that Clytemnestra's second husband was called "Aegistheus." The latter error, unfortunately, has been passed on from him to the program which is sold in the theatre.

AMERICAN OPERA.

BY W. J. HENDERSON.

(From the *Sun*, New York, March 20, 1910.)

The production of an American opera at the Metropolitan Opera House ought to have been an event of great artistic importance, but it was not.* There have been numerous American operas, and no one of them has made a profound impression on the world. The reasons for this have been set forth so often that repetition of them must inevitably become wearisome. Yet, since librettists and composers continue to dispute these reasons, they must be stated again and again.

Let us set aside the incontrovertible fact that this country has not yet brought forth a musician of great genius. Even this is disputed, and there are not wanting honest persons who believe devoutly that Edgar Stillman Kelley, Edward MacDowell, and Arthur Nevin belong to the category of great names. Mr. MacDowell is dead, and has left behind him some admirable compositions in which the play of a delicate imagination and an exquisitely refined intelligence are found. But no one would for a moment suspect that under the surface was somehow crushed back the utterance of a Schubert

* Mr. Henderson refers to the production of Mr. Converse's "Pipe of Desire" at the Metropolitan Opera House, New York, March 18, 1910.—P. H.

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Mr. Nevin's opera "Poia," failing to obtain a hearing in its own country, is to be given in Berlin. Germany has accorded hearings to several American lyric dramas. This, of course, is wrong. If they are to be heard at all, they ought to be heard here. There should be a place for the production of American operas. This is not so much aside from the direct line of discussion as it looks, for, unless American composers can hear their own stage works and discern for themselves how lamentably unskilful their workmanship is, they will never be any better than they are now.

Let us at any rate for the sake of argument deem it accepted that this country has not yet given birth to a musical master of the first rank or at least to an operatic composer of commanding talent. The same thing might be said of some other countries in their early strivings after operatic art. It is, then, not essential that the United States should bring forth an operatic genius. Her stage could be furnished with interesting works by men of respectable talent.

Nineteen-twentieths of the operas that delight Europe are the creations of respectable talent, not genius. But in Europe talent takes the trouble to learn its business. The American composer has a cheerful and hopeful disposition. Apparently he fancies all that is necessary to the construction of an opera is a libretto, a few reams of score paper, a three-nibbed pen, and abundant resolution.

Let us admit at once that all these things are absolutely necessary, and first of all the libretto. At this point the American composer wanders into a thicket of doubt and irresolution. Shall he write an opera on an American subject? Shall he try to interest the occupants of the boxes in a tenor cowboy or a baritone squaw man? Or shall

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he recklessly set to music one of Mrs. Wharton's studies of décolleté society?

Perish the thought! He must dig into the ancient Spanish history of the far South-west, or he must even find passionate romance among the "Greasers." The Pilgrim Fathers are hopeless. Nothing could come of them except more deplorable creatures like Meyerbeer's Anabaptists. The negro is out of the question because rag time is in musical disgrace and ballads of the Stephen Foster type are not the stuff of which operas are made.

Shall the American composer hark back to the fables of the Greeks and essay new settings of "Orfeo" or "Iphigenie"? Alas! Richard Strauss has shown us that this way madness lies. Yet it might be done, provided a poet could be found who would know how to sing anew the song of the world's youth, even as Poliziano sang it anew for the enraptured ears of Italy four hundred years ago.

The other course open to the American composer is to set a fanciful or symbolical subject, and this is the course chosen by Mr. Converse. The truth is—and one wonders why they do not see it instantly—that it does not matter whether the subject be American or Irish or Scandinavian or Brazilian so long as the opera is dramatic in matter and the music inspiring in its expression of the emotions. Beethoven wrote only one opera, and the subject was not German. It was just universal,—the glory and tragedy of woman's devotion.

Local color is a will-o'-the-wisp pursued foolishly by too many composers. It is not essential to success, and in the hands of an ordinary talent it is certain to be overworked and made a weariness to the flesh. Study the score of "Aïda," and note how much of its beauty is due to local color and how much to good Italian opera music.

But, supposing that a subject has been selected, who is going to write the libretto? There may be Americans who can write a good opera book, though it must be admitted that to do so demands a special knowledge and a special technic. The writing of

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opera librettos is a business almost as highly specialized as the writing of plays. The man who sets out to make an opera book ought to know the history and philosophy of dramatic recitative. Lack of this knowledge is what lies at the bottom of most of the failures.

There are scores of poets who can make charming lyrics and who might be counted on to supply the texts of set airs in an opera. But, when it comes to producing the dramatic recitative which carries forward the story of the lyric drama, what a sorry mess is generally made of it in English! It is bad enough in two-thirds of the foreign operas, but in them it does not assail our ears as it does when we understand the genius of the tongue.

The book of Mr. Converse's opera is (in the opinion of this observer) quite hopeless because its language is most of the time not only unsuitable to musical treatment, but absolutely hostile to it. The story of "The Pipe of Desire" is simple and rather naïve in its treatment of a thought as old as humanity. The matter has been much better treated by the Hindus. See "The Digit of the Moon." But the Boston treatment would do if the technical investiture of it was good.

The failure of the American composer begins at the same point as that of the American librettist. He does not know his business. He has not made a profound study of the nature and limitations and possibilities of operatic materials. The backbone of opera, since the day when Caccini and Peri made their first tentative attempts at it down to the period of Richard Strauss, has been recitative.

The American composer's recitative is as a rule a work of superficiality. He has heard recitative and he thinks it easy to write. It is not. It is the hardest part of the opera. It is the trunk from which the branches, the leaves, and the fruit spring. You cannot graft beautiful arioso on gnarled and ill-formed recitative.

To enter upon a detailed study of the fundamentals of dramatic recitation would be to embark on the composition of a volume. But

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it may be said that the American composer will not produce a successful opera till he grasps the meaning of the relation of elementary rhythms with the diatonic scale, of broken and complicated metres with shifting and elusive harmonies, and above all till he learns fearlessly to face the elementary phrases of operatic music and does not feel obliged continually to seek for strained and unnatural forms of expression lest he sink into commonplace.

If the aspiring American composer would put Wagner, Strauss, Debussy, and all the other moderns on the shelf, and sit down to a philosophical examination of the works of Alessandro Scarlatti, Lully, Rameau, Gluck, and Handel, he would probably find out what are the fundamentals of opera. Furthermore he ought to go to Europe and live for a time among the men who make the writings of operas their business. He would certainly learn that there is a large and well-developed technic of this trade with which at present he has not even a distant acquaintance.

WHAT'S IN A NAME?

(From the *Daily Telegraph*, London, July 25, 1908.)

In music, as, indeed, in many other matters, newness is the object aimed at by devotees,—newness, of sound, of shape, or form, of nomenclature, newness at all hazards. Consequently, as everything is not new that appears to be new, much music is masquerading in a disguise that does not fit it. In a single copy of a journal devoted to music which I happened to pick up a day or two ago there occurred this sentence: "The word Fantasy (or Phantasie) is creeping every day more into our concert programs, on this occasion (a Beecham concert) by Balfour Gardiner contributing a short work, recently composed, in which the element of the Fantasy was not very strong, but which commended itself rather by elegance and grace and by some



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very rich scorings. Now what I would ask is, Precisely what is a Fantasy, or Phantasie, and in what does its element (it appears to have but one) consist? Prizes of a handsome character have been awarded by enterprising gentlemen for pieces of music bearing the title variously written, but, so far as I can ascertain, the only restriction is that the piece shall be literally a piece and not a collection of three or four movements. Is a Fantasy, or Phantasie,—spell it how you please,—an academic art-form, is it the form of expression of an emotion, is it a concrete thing or an abstract? Frankly, I do not know, and, though it has fallen to my lot to hear a goodly number of pieces bearing the title in one of its many shapes, I am no nearer a solution of the riddle than at starting. Clearly, the writer of the sentence quoted just now had a definite idea on the subject, for he mentions the element of the thing. It is precisely that that I seek to find.

For obvious reasons the word does not bear the same meaning as that attached by custom to Fantasia, a "term of very respectable antiquity," as Sir Hubert Parry has it. The Fantasia of old was the predecessor of what was termed sonata, and possibly is a descendant of the madrigal. Hawkins states that Fantasias "abounded in fugues and little responsive passages, and all those other elegances observable in the structure and contrivance of the madrigals." "The chief and most excellent" (of "musick made for instruments"), says Christopher Simpson, "for Art and Contrivance, are Fancies of 6, 5, 4, and 3 parts, intended commonly for viols. . . . This kind of Musick (the more is the pity) is now (1678) much neglected, by reason of the scarcity of auditors that understand it; their Ears being better acquainted and more delighted with light and airy Musick." In these Fancies—"this sort of Musick," as Simpson calls it—"the Composer (being not limited to words) doth employ all his Art and Invention solely about

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the bringing in and carrying on of these Fuges according to the Order and Method formerly showed. When he has tryed all the several ways which he thinks fit to be used therein, he takes some other Point, and does the like with it; or else for variety introduces some Chromatick Notes, with Bindings and Intermixtures of Discords." Thus the ancient Fancy was to a considerable extent a definite form. Its sole connection with the Fantasy, or Phantasie, of to-day would appear to be the introduction or some Chromatick Notes and Intermixtures of Discords. Unhappily, these characteristics are frequently used to-day, to the detriment or the complete loss of the form itself.

Sir Hubert Parry remarks that the name Fantasie has been commonly applied to those nondescript pieces of orchestral music which are not long enough to be called symphonic poems, and not formal enough to be called overtures. The blessed word "nondescript" is particularly happy, for it aptly describes the form of the pieces that I have heard. But I am still seeking the "element."

Like the Fantasy, or Phantasie, the Sonata is historically a vague thing. Scarlatti's delightful pieces are called Sonatas, and the title, as we all know, is used by Beethoven, Mozart, Haydn, Brahms, and living composers for works hardly any of which have anything in common with Scarlatti beyond the name. Possibly the expression "Symphonic

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Poem" is more frequently used as a kind of pis-aller than any other in this century. The writer of the article on the subject in the new "Grove" is very severe, for he says, "at present it would seem that the absence of any recognizable design in the composition is considered essential to success,"—nondescript with a vengeance! "Tone Poem," or its German equivalent, "Tondichtung," also is a vague descriptive title, and refers rather to the contents than to the shape.

Hardy annuals are discussions on what is sacred, what comic, music. Only the other day I read of a protest being entered at some seaside watering-place or other against public music on Sundays unless the music was sacred. It seems to me a little hard on the city fathers of any popular resort that they should be expected to increase their no doubt arduous duties by studying the opinions of all and sundry on the subject of sacred versus profane music. Sacred music is not necessarily that which is composed to a sacred text; for would any person competent to form an opinion describe Rossini's music to the "Stabat Mater" as sacred if Pergolesi's and Palestrina's settings of the same sequence are rightly so described, the one being essentially theatrical, the others thoroughly devotional in character? Are Spohr's oratorios sacred music, with their luscious, almost sensuous "chromatics"?

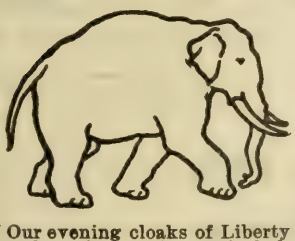
Each one of us probably has a vague, ill-defined notion deep down in his heart of what is sacred music to him, which he cannot fomulate in mere words. But can the same be said in regard to what is called comic music? A writer of a biographical dictionary article on Charles Gounod once made the following amazing statement, that "Gounod was a great musician and a thorough master of the orchestra; of too refined a nature to write really comic music, his dramatic compositions seem the work of one hovering between mysticism and voluptuousness." We need not stop to inquire into the truth of the latter part of this

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statement; but is it not amazing to be asked in the twentieth century to believe that a really refined nature and comic music cannot go together hand in hand? Was the mind that conceived the music of "Parsifal" unrefined because it evolved the scene between Hans Sachs and Beckmesser, or that which imagined "Pinaforte," "The Sorcerer," and so on, less refined because it created "The Golden Legend," or, again, that which gave us "Judith" and "Blest Pair of Sirens" because it saw the fitness of introducing a "Tusch" of motor-horns into the music to a Greek play? What, in the name of wonder, is "really comic music" if the examples quoted, by Wagner, Sullivan, and Hubert Parry, are not to be so described?

This reminds me that another hardy annual among musical debaters is "Our Taste in Music." Have we any good taste or have we not? A recent correspondent in a musical journal stated that he, organist to a very important Protestant church, was always desirous of forsaking the beaten track of Church music and of placing before the congregation the best specimens of the great music of the world. The list he prints is remarkable, certainly, and remarkable for two reasons,—one that it contains so much of sheer beautiful music, old and new being judiciously mixed; the other, that a great proportion of it was written for another Church. Thus Palestrina's "Hodie Christus natus est," "Super flumina Babylonis," "Stabat Mater," "O Saving Victim," Vittoria's exquisite "Jesu, dulcis memoria," "Allegri's "Have mercy upon me," Byrd's "Bow thine ear," the selections from compositions by Dvořák, Elgar, and Mozart, are all from the pens of Catholics, and practically all—the last three excepted—were composed for various services and offices in the Catholic Church. Therein lies a fruitful text for a debate on taste in music, and the narrow-minded will find it a subject dear to his heart.



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Organists as a class must suffer much mental agony from the abuse that is heaped upon them on every available opportunity for their passionate fondness for "arrangements"—or "disarrangements," as the sarcastic critic would say. Much of this fondness is due, I imagine, to the fact that a great many organists seek to treat their instrument not as a legitimate "kist o' whistles," but as a complete orchestra, or so I am told, and that orchestral scores therefore are perfectly legitimate spoils. Far be it from me to venture an opinion on a subject so fruitful of discussion and discord.

After all, what's in a name?

VARIATIONS ON AN ORIGINAL THEME, OP. 36 . . . EDWARD ELGAR

(Born at Broadheath, near Worcester, England, June 2, 1857; now living at Malvern.)

These Variations written at Malvern in 1899 were first performed at one of Hans Richter's concerts in London, June 19, 1899. With an added coda and changes in orchestration they were played at the Worcester (England) Festival, September 13, 1899. They have since been played in cities of Germany, Italy, and the Netherlands. They were performed by the Chicago Orchestra, Mr. Thomas conductor, for the first time in America, at Chicago, January 3 and 4, 1902. The first performance in Boston was at a concert of the Boston Symphony Orchestra, December 26, 1903.

The score, which includes a theme and fourteen variations, is dedicated by the composer to his "friends pictured within." Elgar himself said: "It is true that I have sketched, for their amusement and mine, the idiosyncrasies of fourteen of my friends, not necessarily musicians; but this is a personal matter, and need not have been mentioned publicly. The Variations should stand simply as a 'piece' of music. The Enigma * I will not explain—its 'dark saying' must

* Verdi wrote four beautiful Ave Marias, harmonizations of a "Scala Enigmatica," for four voices, in 1898.

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be left unguessed, and I warn you that the apparent connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme 'goes' but is not played. . . . So the principal Theme never appears, even as in some late dramas,—*e.g.*, Maeterlinck's 'L'Intruse' and 'Les Sept Princesses': the chief character is never on the stage."*

There have been similar attempts at portraiture in music, as in pianoforte pieces by Schumann; in the pianoforte trio by Tschaikowsky, who endeavored to depict in the variations personal characteristics of Nicholas Rubinstein; in the orchestral variations in which Hans Koessler attempted to show the mental and physical characteristics of Brahms; and Pierre de Bréville, in "Portraits des Musiciens" for pianoforte, painted in tones Fauré, d'Indy, Chausson, César Franck.

Elgar's work is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, triangle, cymbals, organ (*ad lib.*), and strings.

Theme.

The theme, or the "Enigma," is an Andante, G minor, 4-4, of a melancholy nature, with a halting and sighing melody. A few measures of musical notation would show more clearly the nature of the following Variations than any verbal description, however graphic.

Elgar wrote to the late August Johannes Jaeger † that he had composed thirteen variations, but, yielding to superstition, he had called the finale the fourteenth.

* The non-appearance of the wanton and baleful girl of Arles in Alphonse Daudet's "L'Arlésienne" is a still more striking instance.

† Jaeger, musical adviser to the firm of Novello & Co., London, died of consumption, in London, in December, 1909.

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I. "C. A. E." L' istesso tempo, G minor (major close), 4-4. The initials are those of Lady Elgar, Alice, daughter of Major-General Sir Henry Gee Roberts, K.C.B. Elgar married her in 1889.

II. "H. D. S.—P." G minor, Allegro, 3-8.

III. "R. B. T." In G major, Allegretto, 3-8.

IV. "W. M. B." A spirited movement, Allegro di molto, G minor, 3-4, end in G major.

V. "R. P. A." Moderato, C minor, 12-8 (4-4). A counter-melody is developed against the theme (bassoons, 'cellos, and double-basses), first above the theme and then below it.

VI. "Ysobel." Andantino, C major, 3-2.

VII. "Troyte." Presto, C major, 1.

VIII. "W. N." Allegretto, G-major, 6-8.

IX. This and the next Variation are in strong contrast to each other and to the preceding Variations. "Nimrod," in E-flat major, Moderato, 3-4, first for strings, with divided violas and 'cellos, and then with entrance of wind instruments, is of thoughtful and quasi-heroic character.

The "Nimrod" was the late A. A. Jaeger. These Variations were played at a memorial concert * to him in London, January 24, 1910. Elgar wrote a note for the program.

"The Variations are not all 'portraits' . . . Something ardent and mercurial, in addition to the slow movement (No. 9), would have been needful to portray the character and temperament of A. A. Jaeger. The variation is a record of a long summer evening talk, when my friend grew nobly eloquent (as only he could) on the grandeur of Beethoven, and especially of his slow movements."

X. "Dorabella—Intermezzo," Allegretto, G major, 3-4, is a sparkling and vivacious movement.

XI. "G. R. S." Allegro di molto, G minor, 2-2. An English reviewer says of this Variation: "The furious pedalling in the basses

* Dr. Richter conducted, and at this concert Miss Muriel Foster sang three new songs by Elgar with orchestral accompaniment: "Was it some golden star?" "Oh, soft was the song," and "Twilight." They are part of a cycle not yet complete.

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seems to confirm our suspicion that this is the 'picture' of a well-known Cathedral organist." It is supposed that the organist is Dr. George R. Sinclair of Hereford Cathedral.

XII. "B. G. N." Andante, G minor, 4-4, a violoncello melody.

XIII. "* * *—Romanza." Moderato, G major, 3-4. "Above a gentle murmur," says the English reviewer just quoted, "as that of the distant sea, the opening phrase of the 'prosperous journey' theme from Mendelssohn's 'Meeresstille und glückliche Fahrt' overture is given as a quotation by the clarinet and treated." This Variation with its drum-roll, "like the faint throb of the engines of a big liner," and its quotation refers to a friend who was crossing the ocean when the Variation was written.

XIV. "E. D. U.—Finale." Allegro, G major, with an Introduction. There are various modifications of tempo, and the final section is a presto. The organ part was added after the first performance. "The Finale is an elaborate movement, starting *pp*, but soon developing strength and brilliancy in a richly scored march-like strain, with which anon the *ritmo di tre* of Variation IX., 'Nimrod' (but in augmentation), is combined in a grandiose and triumphant passage, which virtually forms the climax of the work." There is also a reminiscence of the opening strain of Variation I., *ppp*.

***

Robert J. Buckley says of these Variations, in his biography of Elgar, —a little book of blind eulogy: "The 'Enigma' orchestral piece is Op. 36. What the solution of the 'Enigma' may be, nobody but the composer knows. The theme is a counterpoint on some well-known melody which is never heard, the variations are the theme seen through the personalities of friends with an intermezzo and a coda, the last added at the request of friends aided and abetted by Dr. Richter, who accepted the work on its merits, having received the score in Vienna from his agent in London, and who at the time had not met with the composer. . . . The 'Enigma' variations, 'toured' by Richter's band, set the seal on Elgar's reputation. Richter did for Elgar what he had done for Wagner thirty years before. England was won for Wagner by Richter and the 'Tannhäuser' overture. England was won for Elgar by Richter and the 'Enigma' variations."

***

The *Pall Mall Gazette* of December 9, 1905, published the following article:—

"Sir Edward Elgar is indeed creating a great sensation in the musical world by his lectures at the Birmingham University, to which he was attached last year as lecturer; as we understand the matter, he is deter-

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mined to give his own views upon the present condition of music in Europe. He has already so far kicked against the pricks that he has made many enemies among the composers of our own time in England. But he has stored up for himself what cannot be described as other than a hornets' nest in his lecture upon English music-criticism, which he delivered a few days ago. Sir Edward Elgar has not suffered very much from criticism; but he has possibly suffered from the sort of man who simply describes a work which he only half understands, and which he does not exactly comprehend. We are glad to note that Sir Edward Elgar says that 'the critic's is a difficult task.' At the same time the reasons for the difficulty which he so much urges upon the public are not convincing. He declares that 'the editor wants news, and wants it quickly; whether he wants it correctly or not is left to his own conscience.' Now on this point one may correct even so great a musician as Elgar, and venture to inform him that, however great his technique may be in music, however noble his inspiration, he has no right whatever to intrude upon matters which are naturally outside his own art. Editors may want news for parts of their paper; but editors also want a real and genuine criticism which has no relation whatever to news. Without this difference there would be no musical criticism in England; and it is this which leads us to maintain that Elgar's view is quite outside all possible argument.

"Sir Edward Elgar also spoke of what he chose to call 'the shady side of musical criticism.' We think that in this case Elgar is absolutely misinformed. We ourselves have no knowledge whatever of 'the shady side' of musical criticism. We know many men whose lives are devoted to the artistic side of music as expressed in literature; they do their best to acquaint the world with that which, in their own opinion, is good or bad; they are as hard workers as any writer about music need be; it is their task to sift the good from the bad, to praise the work which appeals to them, and to cast away the work which does not appeal to them. They have done their best in all conscience by the work of Sir Edward Elgar; and we fail very much to see why it is that a musician who has been hailed by the best critics of this country, as also in Germany, as one of the superlative artists of our generation, should make an attack upon that very foundation upon which he has built his own great and, one may trust, lasting reputation. It would be impossible to quarrel with Sir Edward Elgar about any musical subject, but we may be permitted to complain against words which he himself has used, words which seem to be nothing less than a superfluous attack on men who have admired him and upheld him during days when his star was not quite in the ascendant."





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II. Gretchen.
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Sonata quasi una Fantasia, Op. 27, Beethoven

II.
Scenes from Childhood.....Schumann

III.
a Polonaise, E minor.....MacDowell
b Reverie.....Debussy
c Marche Mignonne.....Poldini
d Erlking.....Schubert-Liszt

IV.
a Echo Study.....Paganini-Liszt
b Prelude "The Tolling Bell".....Chopin
c Study, A-flat major.....Chopin
d Passpied, from "Le Roi s'amuse," Delibes
e Rhapsodie Hongroise No. 13.....Liszt

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   Zwist und Sühne.....Carl Loewe
2. a An das Clavier.....Mozart
   b Frühlingsnacht.....Schumann
   c An Belinden.....Arnold Mendelssohn
   d Le Secret.....G. Fauré
   e Prière pour Aimer, la Douleur....H. Février

   MR. GAINES
3. a Reigen.....von Weber
   b Verlust.....Spohr
   c Vom Küssen.....H. G. Noren
   d La Pluie.....Jacques-Dalcroze
   e Gavotte from "Manon".....Massenet

   MRS. GAINES
4. Duet, Together let us range the fields.....Dr. Wm. Boyce
5. a Sweetest love, I do not go.....Old English
   b Youth has a happy tread.....H. Löhr
   c Love's Secret.....Granville Bantock
   d A Day of Spring.....Addison Andrews

   MR. GAINES
6. a Snowflakes.....Mallinson
   b A Charming Song.....Gaines
   c And so I made a Villanelle } .....Cyril Scott
   d Sorrow }
   e On a Spring Morning.....Haydn Wood

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7. Duet, Heigho! 'Tis love!.....Gaines

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Impromptu in B flat ..... Schubert
Toccata ..... Debussy

Recit et air de Lia, L'enfant Prodigue ..... Debussy
Dans la foret, from "Lakme" ..... Delibes
Le Nil ..... Leroux
Gavotte from "Manon" ..... Massenet

Erotikon ..... Sjögren
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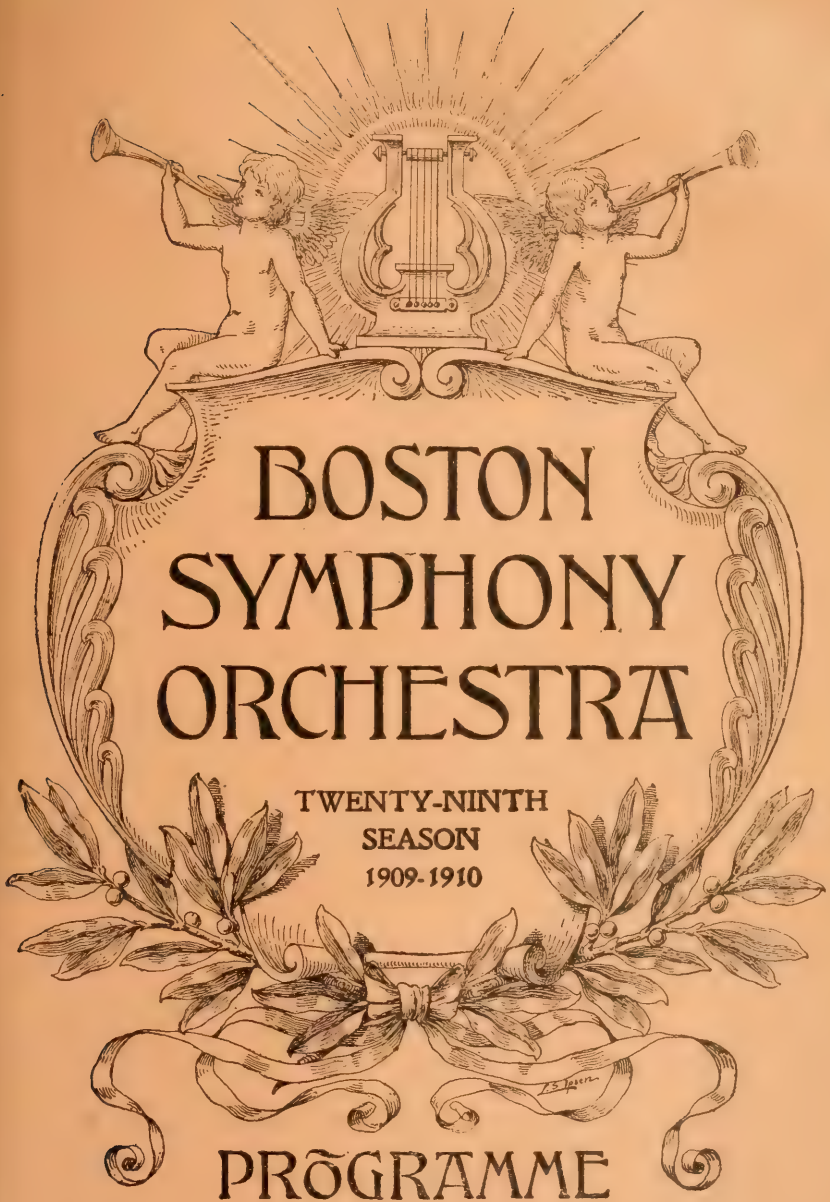
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MAX FIEDLER, Conductor

Programme of the

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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, APRIL 15

AT 2.30 O'CLOCK

SATURDAY EVENING, APRIL 16

AT 8.00 O'CLOCK

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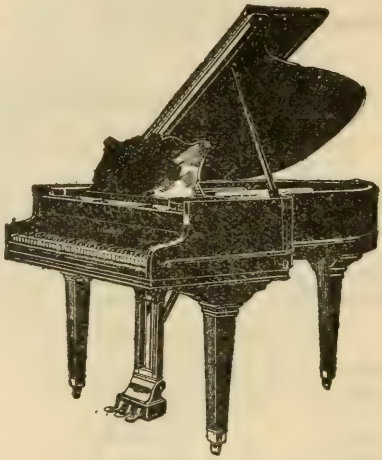
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FRIDAY AFTERNOON, APRIL 15, at 2.30 o'clock

SATURDAY EVENING, APRIL 16, at 8 o'clock

PROGRAMME

Liszt . . . A Faust Symphony in Three Character Pictures (after Goethe)

I. FAUST:
Lento assai. Allegro impetuoso.
Allegro agitato ed appassionato assai.

II. GRETCHEN:
Andante soave.

III. MEPHISTOPHELES:
Allegro vivace ironico.
Final Chorus, "Alles vergängliche": Andante mistico.

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IV. Menuet vif. Très décidé; Tranquillo.

There will be an intermission of ten minutes after the symphony

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

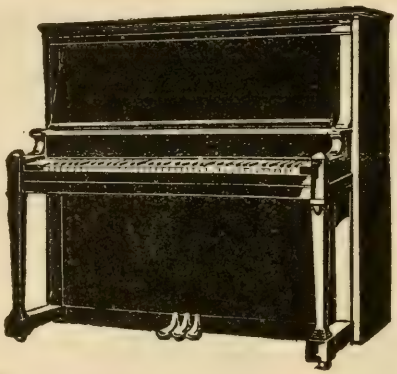
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A Faust Symphony in Three Character Pictures (after Goethe): I. Faust, II. Gretchen, III. Mephistopheles . . Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, on October 22, 1811; died at Bayreuth, July 31, 1886.)

This symphony, dedicated to Hector Berlioz, was first performed from manuscript at a festival concert in the Grand Ducal Theatre at Weimar on September 5, 1857. Liszt's symphonic poem, "Die Ideale," was also then performed for the first time. The solo tenor was Caspari. The Weimar festival of September 3–5, 1857, was attended by many princes and distinguished persons. The composer conducted. The symphony made a marked impression on those in sympathy with Liszt; to some the music was unintelligible, and some were violent in their hostility. Liszt wrote Brendel that the tenor solo at the end was a stumbling-block to all, so that even his warmest friends urged him to strike out the solo and the chorus for male voices, and end the symphony with the orchestral chord in C major. For the symphony as completed in 1854 ended in this manner. The solo and Chorus Mysticus, "Alles vergängliche," was added when the composer revised the work in 1857.

At this festival at Weimar the corner-stone of the monument to Grand Duke Karl August was laid on September 3. On the next day the Goethe-Schiller monument by Rietschel and the statue of Wieland by Gasson were dedicated. At the theatre on September 3 a festival piece by Franz von Dingelstedt, Goethe's dramatic allegory, "Paläophron und Neoterpe," and the third act of "Don Carlos," with Dawison as King Philip and Devrient as Marquis Posa, were performed. On September 4 the dramatic festival consisted of acts from six dramas of Goethe and Schiller.

The program of the concert September 5 was as follows: Part I.:

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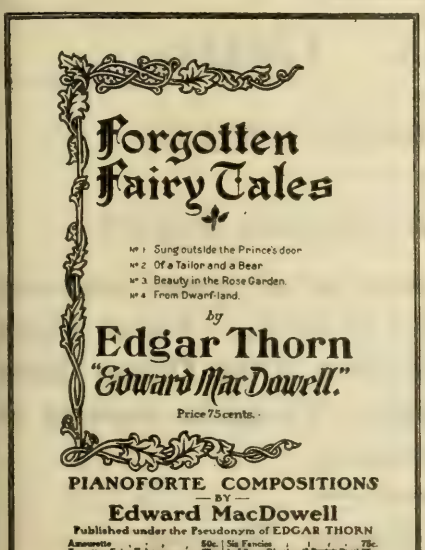
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1. Schiller's "An die Künstler" for orchestra, solo voices, and male chorus; 2. "Die Ideale," symphonic poem after Schiller's similarly named poem; 3. Schiller's "Gruppe aus dem Tartarus" for male voices; 4. Goethe's "Ueber allen Wipfeln ist Ruh" for male quartet; 5. Goethe's "Schwager Kronos" for male chorus. Part II.: 6. "Faust" Symphony; 7. Cornelius' "Weimars Volkslied." The music of all these compositions was by Liszt with the exception of Nos. 3 and 5; the music of them was by Schubert. In the orchestra were David, Grützmacher, Hermann, and Röntgen of Leipsic, the Court Quartet of the Müller Brothers of Meiningen, Grün of Budapest, and Singer and Cossmann of Weimar. Herbeck, Smetana, Radecke, Andersen, Auerbach, Griepenkerl, were present as hearers.

Liszt wrote to "a friend,"—Marie Lipsius, known in musical literature as "La Mara,"—September 14, 1857: "The health of the Princess [Carolyne Sayn-Wittgenstein] is bettering, and, although she still limps a good deal, she was able to take part in the September Festival by being present at the dedication of the monument of Goethe and Schiller, as at the dramatic performances of Dawison, Devrient, Miss Seebach, and Miss Fuhr, and at the concert of September 5, the program of which was made up wholly of my compositions. The performance of these compositions was admirable, and I may well plume myself on the reception of my 'Faust' Symphony; a vocal quartet, 'Ueber allen Gipfeln ist Ruh,' which was repeated; the chorus, 'An die Künstler,' etc. We had for that evening more than double the ordinary number of players in the orchestra, for artists of the first rank came from Leipsic, Berlin, Meiningen, Sondershausen, and elsewhere, to



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assist,—men like David, Bott, Ulrich, the quartet of young Müllers, and many others, and the male chorus was enlarged to a hundred. Litolff and Raff were among the great number of musicians in the audience to assist at this very categorical demonstration of 'Music of the Future.' Raff, as a *prudent friend*, gave me the advice not to injure my health by pushing my active labors to an excess!"

There were private performances, or rather rehearsals, of the work at Weimar before this festival. One was in the fall of 1854, and there were others in 1856 before the final chorus was added.

The second movement was performed at Breslau from manuscript, led by Dr. Leopold Damrosch, December 8, 1859.

The second complete performance of the symphony was at Weimar, August 6, 1861, in the Grand Ducal Court Theatre at the second concert of the Second Congress of German Musicians. Von Bülow led from manuscript. The solo tenor was Meffert. The next performance was at Leipsic, March 11, 1862, at a concert led by von Bülow. Schnorr von Carolsfeld was the tenor.

The symphony was produced, without chorus, in New York on May 23, 1863, under Carl Bergmann. The whole symphony was performed by the Philharmonic Society of New York, Carl Bergmann conductor, January 30, 1864. The Arion Chorus assisted, and Louis Quint was the solo tenor.

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The record of performances in Boston is as follows: The Gretchen "picture" was played at a Theodore Thomas concert on October 14, 1870. It was played by the Philharmonic Orchestra under Mr. Listemann on December 5, 1879. The whole symphony was performed in Boston for the first time on December 17, 1880, by the Philharmonic Orchestra; Mr. C. F. Webber, tenor, Mr. J. B. Sharland's male chorus, and Mr. W. J. D. Leavitt, organist, assisted. At this concert Mr. Adolphe Fischer (1847–91), the distinguished violoncellist, made his first appearance in Boston. The Gretchen "picture" was played at concerts of the Boston Symphony Orchestra on November 21, 1885, and October 20, 1888. The symphony, without chorus, was played at a concert on March 24, 1894, and it was performed on March 11, 1899, with Mr. Herbert Johnson, tenor, and a male chorus from the Cecilia. At the performance in Boston by the Philadelphia Orchestra, Mr. Scheel conductor, at the second of the Richard Strauss concerts, in Symphony Hall, on March 8, 1904, the tenor solo and chorus were omitted. The symphony without the chorus was performed in Boston at a concert of the Boston Symphony Orchestra, April 14, 1906.

***

Liszt told his biographer, Lina Ramann, that the idea of this symphony came to him in Paris in the forties, and was suggested by Berlioz's "Damnation of Faust." (Berlioz's work was produced at the Opéra-Comique, December 6, 1846.) Lina Ramann's biography is eminently unsatisfactory, and in some respects untrustworthy, but there is no reason to doubt her word in this instance. Some have said that Liszt was inspired by Ary Scheffer's pictures to illustrate Goethe's "Faust." Peter Cornelius stated that Liszt was incited to his work by seeing the pictures "in which Scheffer had succeeded in giving a bodily form to the three leading characters in Goethe's poem." As

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a matter of fact, I believe, Scheffer did not portray Mephistopheles. Scheffer (1795–1858) was a warm friend of Liszt, and he made a portrait of him in 1837, which is in the Liszt Museum at Weimar.

But Liszt made in the forties no sketches of his symphony. The music was composed in 1853–54; it was revised in 1857, when the final chorus was added. The score was published in August, 1861 (the second edition in 1866); the orchestral parts in October, 1874. Liszt's arrangement of the symphony for two pianofortes, four hands, was published in 1859. In 1874 he arranged the Gretchen picture for pianoforte, two hands, and this arrangement was published in 1875.

***

The "Faust" Symphony is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one bass tuba, two pairs of kettledrums, cymbals, triangle, harp, strings, and for the closing chorus an organ or harmonium.

***

Much has been written about the "Faust" Symphony in "psychological explanation," as a voluminous commentary, and in close analysis. There are articles that may well be characterized as excellent specimens of hifalutin, as when a writer pointing out the dissonances

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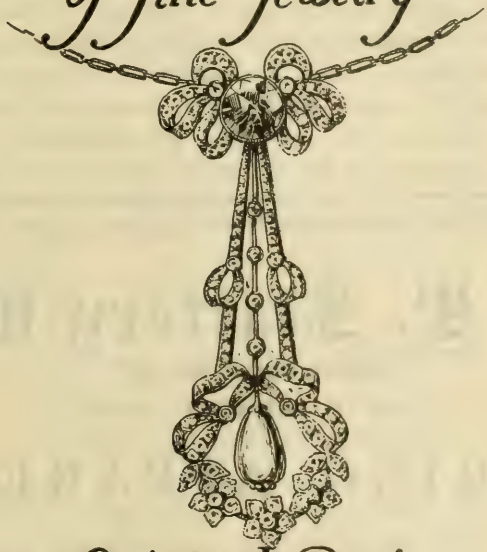
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at the beginning of the first movement alludes to the dissonance as "the mother of tragedy." Richard Pohl's elaborate essay, written in 1862 and published later in a volume of his collected essays and sketches, "Franz Liszt, Studien und Erinnerungen" (Leipsic, 1883), may be recommended to those who wish to make a minute study of the symphony. The late Theodore Thomas owned an exhaustive analysis, which was used in part by Mr. Hubbard William Harris, when he edited the program books of the Chicago (now Theodore Thomas) Symphony Orchestra. Mr. Harris was unable to acknowledge any indebtedness. The author was unknown to him, and the analysis bore neither signature nor date. "However," says Mr. Harris, "in view of its authoritative tone and the utter dependence of a reliable analysis of such a work upon the composer's elucidation, it is surmised that this explanation must have emanated, in some degree at least, from Liszt himself." Mr. William F. Apthorp, in his program books of the Boston Symphony Orchestra, analyzed only the Faust movement, and said by way of preface: "This composition, which is really a concatenation of three symphonic poems rather than a symphony, properly so called, is somewhat recalcitrant to technical analysis. It hardly comes within the domain of program-music proper, for the composer has published no explanatory program nor preface with it, content to let the mere titles of the several move-

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ments help the music to tell what story it may have to tell; but it has in it so little that suggests the traditional symphonic form that it can properly be called a symphony only by a certain stretching of terms. It is, for the most part, a piece of perfectly free composition. Yet there are nevertheless some symphonic characteristics discoverable in the first movement." Mr. Apthorp, therefore, did not attempt any technical analysis of "Gretchen" and "Mephistopheles." He said of "Gretchen": "As for its poetic character and suggestiveness, little need be said, or could be said with profit; the composer has plainly left this for each listener to make out and interpret for himself, for the bare title of the movement is the only hint he has given."

Miss Ramann admits frankly that the symphony is, without the final chorus, merely a series of musical "Faust pictures," as the pictures by Kaulbach, Kreling, and others, are in art; but without the chorus it does not reproduce the lyrical contents of the main idea of the poem itself.

***

I. "FAUST."

Some find in this movement five leading motives, each one of which portrays a characteristic of Faust or one of his fixed moods. The more conservative speak of first and second themes, subsidiary themes, and conclusion themes. However the motives are ticketed or numbered, they appear later in various metamorphoses.

The movement begins with a long introduction, Lento assai, 4-4. "A chain of dissonances," with free use of augmented fifths (muted violas and 'cellos), has been described as the "Inquiry" theme, and the bold greater seventh (oboe) is also supposed to portray Faust, the disappointed philosopher. "These motives have here the expres-

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sion of perplexed musing and painful regret at the vanity of the efforts made for the realization of cherished aspirations!"

An Allegro impetuoso, 4-4. Violins attack, and, after the interruption of reeds and horns, rush along and are joined by wind instruments. The "Inquiry" motive is sounded. The music grows more and more intense. A bassoon, Lento assai, gives out the Faust motive and introduces the main body of the movement.

Allegro agitato ed appassionato assai, C minor, 4-4. The first theme, a violently agitated motive, is of kin in character to a leading theme of the composer's symphonic poem, "Prometheus," which was composed in 1850 and revised in 1855. This theme comes here for the first time, except for one figure, a rising inflection at the end of the first phrase, which has been heard in the introduction. It is developed at length, and is repeated in a changed form by the whole orchestra. A new theme enters in passionate appeal (oboes and clarinets in dialogue with bassoons, 'cellos, and double-basses), while the first violins bring back the sixteenth-note figure of the first theme of the main section. This second theme with subsidiary passage-work leads to an episode, Meno mosso, misterioso e molto tranquillo, 6-4. The "Inquiry" theme in the introduction is developed in modulating sequence by clarinet and some of the strings, while there are sustained harmonies in wind instruments and ascending passages in muted violins and violas. But the "Inquiry" theme has not its original and gnarled form: it is calmer in line and it is more remote. Another theme comes in, Affettuoso poco andante, E major, 7-4 (3-4, 4-4), which has been called the Love theme, as typical of Faust with Gretchen. This theme is based on the Faust motive heard near the beginning of the introduction from wind instruments. In this move-

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ment it is said to portray Gretchen, while in the "Gretchen" movement it portrays Faust; and this theme is burlesqued continually in the third movement, "Mephistopheles." The short theme given to wind instruments is interrupted by a figure for solo viola, which later in the symphony becomes a part of the theme itself. The Faust-Gretchen motive is developed in wood-wind and horns, with figures for violins and violas. Passage-work follows, and parts of the first theme appear, allegro con fuoco, 4-4. The music grows more and more passionate and the rhythm of the wind instruments more pronounced. There is a transition section, and the basses allude to the last of the themes,—the fifth according to some, the conclusion theme as others prefer,—Grandioso, poco meno mosso, which is given out fortissimo by the full orchestra. It is based on the initial figure of the violas and 'cellos in the introduction. The exposition section of the movement is now complete. The free fantasia, if the following section may be so called, begins with the return of "tempo primo, Allegro agitato assai," and the working-out of thematic material is elaborate. There is a repetition section, or rather a recapitulation of the first, third, and fourth themes. The coda ends sadly with the Faust motive in augmentation.

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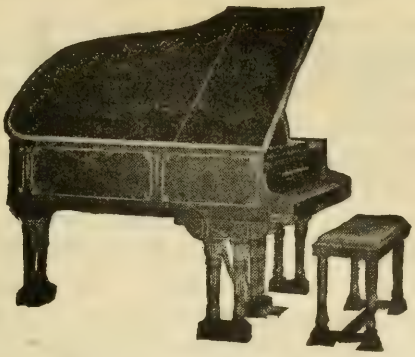
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II. "Gretchen."

Andante soave, A-flat major, 3-4. The movement has an introduction (flutes and clarinets), which establishes a mood. The chief theme, "characteristic of the innocence, simplicity, and contented happiness of Gretchen," may be called the Gretchen theme. It is sung (dolce semplice) by oboe with only a solo viola accompaniment. The theme is then given to other instruments and with another accompaniment. The repeated phrase of flutes and clarinet, answered by violins, is supposed by some commentators to have reference to Gretchen's plucking the flower, with the words, "He loves me—loves me not," and at last, "He loves me!" The chief theme enters after this passage, and it now has a fuller expression and deeper significance. A second theme, typical of Gretchen, is sung by first violins, dolce amoroso; it is more emotional, more sensuous. Here there is a suggestion of a figure in the introduction. This theme brings the end to the first section, which is devoted exclusively to Gretchen.

Faust now enters, and his typical motive is heard (horn with agitated viola and 'cello accompaniment). The Faust-Gretchen motive of the first movement is used, but in a very different form. The restless theme of the opening movement is now one of enthusiastic love. The striking modulations that followed the first Gretchen theme occur again, but in different keys, and Faust soon leaves the scene. The third section of the movement is a much modified repetition of the first section. Gretchen now has memories of her love. A tender violin figure now winds about her theme. Naturally, the "He loves me —loves me not" music is omitted, but there is a reminiscence of the Faust motive.

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III. "Mephistopheles."

Mephistopheles is here the spirit of demoniacal irony. Mr. Apthorp after saying that the prevalence of triple rhythms in the movement might lead one, but in vain, to look for something of the scherzo form in it, adds: "One may suspect the composer of taking Mephisto's 'Ich bin der Geist der stehts verneint' (I am the spirit that denies) for the motto of this movement; somewhat in the sense of A. W. Ambros, when he said of Jacques Offenbach, in speaking of his opera-bouffes: 'All the subjects which artists have hitherto turned to account, and in which they have sought their ideals, must here be pushed *ad absurdum;* we feel as if Mephisto were ironically smiling at us in the elegant mask of "a man of the times," and asking us whether the whole baggage of the Antique and the Romantic were worth a rap.'"

It is not at all improbable that Liszt took the idea of Mephistopheles parodying the themes of Faust and Gretchen from the caricature of the motive of the fixed idea and from the mockery of the once loved one in the finale of Berlioz's "Episode in the Life of an Artist," or Fantastic Symphony.

There are no new themes introduced in the Mephistopheles movement.

As Miss Ramann says, Mephistopheles' character in this music is to be without character. His sport is to mock Faust as typified by his themes; but he has no power over the Gretchen themes, and they are left undisturbed.

Mr. Ernest Newman finds the Mephistopheles section particularly ingenious. "It consists, for the most part, of a kind of burlesque upon the subjects of the 'Faust' which are here passed, as it were, through a continuous fire of irony and ridicule. This is a far more effective way of depicting 'the spirit of denial' than making him mouth

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a farrago of pantomime bombast, in the manner of Boïto. The being who exists, for the purposes of the drama, only in antagonism to Faust, whose main activity consists only in endeavoring to frustrate every good impulse of Faust's soul, is really best dealt with, in music, not as a positive individuality, but as the embodiment of negation—a malicious, saturnine parody of all the good that has gone to the making of Faust. The 'Mephistopheles' is not only a piece of diabolically clever music, but the best picture we have of a character that in the hands of the average musician becomes either stupid, or vulgar, or both. As we listen to Liszt's music, we feel that we really have the Mephistopheles of Goethe's drama."

Allegro vivace ironico, C major, 2-4. There is a short pictorial introduction, an ascending chromatic run ('cellos and double-basses, chords for wood-wind, strings, with cymbals and triangle). There are ironical forms of the Faust and "Inquiry" motives, and the sempre allegro in which these themes appear leads to the main body of the movement, allegro vivace, 6-8, 2-4. The theme is the first of the first movement, and it now appears in a wildly excited form. Interrupted by the Faust motive, it goes on with still greater stress and fury. Transitional passages in the movement return in strange disguise. An episode un poco animato follows, with an abrupt use of the Faust motive, and the "Inquiry" motive, reappearing, is greeted

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with jeers and fiendish laughter. The violas have a theme evolved from the Faust motive, which is then given to the violins and becomes the subject of fugal treatment. Allegro animato: the grandiose fifth, or conclusion, theme of the first movement is now handled most flippantly. There is a tempestuous crescendo, and then silence; muted horns sustain the chord of C minor, while strings pizzicati give out the "Inquiry" motive. "The passage is as a warning apparition." The hellish mockery breaks out again. Some now find the music inspired by an episode in Goethe's Walpurgis scene. In the midst of the din, wood-wind instruments utter a cry, as when Faust exclaimed, "Mephistopheles, do you see yonder a pale, beautiful child, standing alone? . . . I must confess it seems to me that she looks like the good Gretchen." The music ascends in the violins, grows softer and softer. Andante: the oboe sings the Gretchen theme. The vision quickly fades. Again an outbreak of despair, and there is a recapitulation of preceding musical matter. In the Allegro non troppo the Faust theme is chiefly used. "And then things grow more and more desperate, till we come to what we may call the transformation scene. It is like the rolling and shifting of clouds, and, indeed, transports us from the abode of mortal man to more ethereal spheres." The wild dissonances disappear; there is a wonderful succession of sustained chords. Poco andante, ma sempre Alla breve: the Gretchen theme is colored mysteriously; trombones make solemn declarations. Gretchen is now Faust's redeemer. The male chorus, "Chorus mysticus," accompanied by organ and strings, sings to the strain announced by the trombones, "andante mistico," the lines of Goethe:—

Alles Vergängliche
Ist nur ein Gleichniss;
Das Unzulängliche,
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These lines have been Englished in prose: "All that is transitory is only a simile; the insufficient here becomes event; the indescribable is here done; the Ever-feminine draws us onward." It was Liszt's intention, Brendel tells us, to have this chorus invisible at the first performance, but, inasmuch as it would have been necessary at Weimar to have it sung behind the lowered curtain, he feared the volume would be too weak.

The score was published, as I have said, in 1861, and on July 23 of that year Hans von Bülow wrote Liszt a long letter, in which after warm praise of "this imposing and incomparable creation" he suggested a change in the conclusion. "And now I have another thing on my heart. Will you not be offended by my boldness? The declamation of 'das Ewig-Weibliche' has almost given me insomnia. I do not wish that there shall be anything vulnerable in this score, even from the view-point of the Philistines. I find only this one thing, which is, however, enough to bring on the composer of 'Faust' the reproach of being a '*straniero*' [foreigner]. I grow red with anger at the thought. Do me, a German, the favor of changing this declamation." Von Bülow then suggested in notation a modification, and added: "In spite of my aversion from 'litanies,' I find they may be applied to words which, as 'eternal,' present the idea of extent, vastness, infinity; this idea can be mirrored by an image, which in this instance should be the prolongation of the first vowel (E — — — —), and there is nothing ignoble in this treatment."

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THE INSTRUMENTATION OF BACH.

(From the London *Times*, March 19, 1910.)

At this time of the year lovers of Bach are given an unusually large number of opportunities of hearing his music. Both the settings of the Passion story are sung in churches, the great Mass has just been given at Queen's Hall, and a week ago the early cantata, "Gottes Zeit ist die Allerbeste Zeit," was sung at a Broadwood Concert, while two of the Brandenburg Concertos have been heard at recent orchestra, concerts, and the much less familiar Concerto in A minor for flute, violin, piano, and strings was played with a number of other chamber compositions at Mr. Tovey's concert at Chelsea on Wednesday last. The latter instances are important, for, although the great choral works cannot be heard too often, there is a certain danger of the public appreciation of Bach falling into the complaisant groove which has spoiled, if it has not actually killed, the appreciation of Handel in modern times. The lazy tendency to confine attention to a few favorite works and to idolize a master for the sake of them, shutting the eyes to others, narrows the line of vision to such a deplorable extent that eventually even the chosen works cannot be judged at their true value, and certain aspects of their beauty are unperceived.

Certainly, Bach's instrumental writing is much less widely understood than his vocal writing, and this is not surprising when one realizes how his treatment of the voice reached forward into unexplored regions, how he combined declamation with melody, dramatic truth with beauty of outline, so that nearly two hundred years afterwards the idiom of his music, whether for one voice or many, sounds modern in the highest sense. On the other hand, his method of dealing with instruments

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in combination hung back from that of modern music to such an extent that unlearned music-lovers are sometimes puzzled by it, and impatient musicians attempt to bring his scores up to date. Because his method is quite different from that of modern orchestration it is only too easy to overlook the delicate perception of color as expressed in different qualities of instrumental tone which is to be found through all Bach's music, and which is turned to wonderful uses in the accompaniments to the great choral works which crowned his life. In certain broad contrasts it can hardly escape the notice of the least careful listener. The effect of the trumpet shrilling out the chorale in the dramatic judgment scene of the early cantata, "Wachet, betet," is a use of the *leit-motif* principle which every one recognizes at once, and the broad washes of color which are given to various parts of the Mass by the use of different instrumental *obbligati*, although less significant, are still very distinctive. But, apart from appropriate touches at specially dramatic moments on the one hand and the normal exercise of the principle of variety on the other, the employment of instrumental color entered very closely into Bach's composition.

Sir Hubert Parry, in his recent book, in which the life of Bach is traced as a "Dramma per musica," classes the evolution of the idea of color in music into four stages, and shows that Bach belonged to the second:—

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The instruments, as far as they were able, played the same types of passages as parts in a polyphonic whole (analogous to voices), and they were not identifiable in the general complexity through the individuality of their diction, but merely through the difference of color which each particular line represented. The stage of evolution is the definite but transitional one of lines of different color, following upon the earlier system of lines of the same color (such as voices), and preceding the system of masses of color produced by grouped instruments, which in its turn preceded the system in which subtleties of color are produced by combinations of melodic lines and musical figures.

If it is once understood that the stage in which Bach worked made it natural that flutes, oboes, and violins, for example, should be required to play the same kinds of melody, then every instance in which the special capabilities of the instruments are realized and their different characters are used to give individuality to the music becomes of more importance as an indication of the composer's innate perception. It must be admitted that in the earlier instrumental works, even among the most beautiful of them, such as the Brandenburg Concertos, there are whole movements in which there is scarcely a sign of such differentiation of character, and Sir Hubert Parry points out that in one case at least, the first movement of the second, where a distinction is drawn between strings and wind, it is done in such a way that, if the parts were reversed, the capabilities of the instruments would be better shown. In the lovely slow movement of the same Concerto, a quartet between flute, oboe, violin, and violoncello, the last is the only one which has a

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distinctive part, and the other three imitate one another in phrases of expressive melody which belong more to the genius of the wind instruments than to that of the violin. One striking instance to the opposite effect, however, may well be quoted from the fifth Brandenburg Concerto, which has been played more than once quite lately in London. It is in the middle of the first movement; a long sequential passage, in which the repeated descending phrases of violin and flute and the gradual cessation of movement in the orchestra suggests a diminuendo, eventually leaves the rippling semi-quaver passages for harpsichord (or piano) without support, and these seem to be sinking to a cadence, when a wonderful revival of energy takes place. As the harpsichord reaches a chord of E major, the flute and violin enter with a long trill on F natural and D, which, instead of resolving in the ordinary way, rise to F sharp and D sharp; the other strings join with reiterated notes, and so the passage expands and leads up to the return of the chief theme of the movement. It is a remarkably subtle piece of orchestration, suggested solely by the nature of the instruments with which the composer had to deal. Had there been an oboe in place of the flute, the effect would have been ruined, and it would have been quite unmanageable without the harpsichord. Although he was too much occupied with other aspects of his art to work consistently in this



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direction, there are instances to show that Bach was keenly alive to the special possibilities of individual instruments when used separately and to a lesser extent in combination. The Sonatas for violin alone and for violin and clavier, the Suites for violoncello, and the Sonatas for flute show how thoroughly he mastered the technique of each instrument. The contrast between the broad-bowed passages and the delicate *pizzicati* in the first movement of the Concerto in A minor, which was recently played at Chelsea, is a capital instance of the masterly use of effects which are typical of the stringed orchestra.

When he used his instruments to supply accompaniment to words sung by solo voices or chorus, the problem became complicated by a new element which was always one of supreme importance to Bach,—the pictorial suggestion offered by the subject of the words. This would seem at first sight an added difficulty, but, as one becomes familiar both with his pure instrumental music and that for instruments and voices together, it appears that, on the contrary, the illustrative aspect of the latter helped him to give point and appropriateness to his use of instruments in a remarkable degree. In one of his first cantatas, "Gott ist mein König," he uses a very large orchestra, and in one of its choruses, "Du wollest dem Feinde nicht geben die Seele deiner Turteltauben," not only does the general color correspond to the subject, but the themes and figures allotted to flutes, oboes, bassoon, violoncello, and other strings belong to their own instruments and make up a wonderfully complex scheme. Later on his schemes were generally simpler, and the part played by the words in determining the orchestration is twofold.

M. André Pirro, in an extraordinarily close study of Bach's method ("L'Esthétique de Jean-Sébastien Bach"), has shown that Bach made a regular practice of associating certain kinds of melodic outline with

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certain kinds of expression suggested by the words; mounting phrases are joined with the idea of aspiration, descending ones with dejection, and repeated notes give force to an emphatic declaration. These are among the most obvious types, but M. Pirro's analysis is carried through the use of undulating figures, chromatic intervals, and rhythmic features as they occur both in the vocal music and in that for instruments which goes with it and amplifies its scope. The words, in fact, frequently dictate the type of melody and figure, and even a casual listener to either of the two "Passions" will realize that they dictate the instrumental color which is most suited to them. The wonderful series of reflective recitatives in the "Matthäus Passion" show the words to be the source of both form and color, and that through them Bach arrived at the ideal use of his instruments. Three examples may be specially noted. The first, "Du lieber Heiland, du," which dwells on the story of the woman anointing the Saviour's feet with ointment, is accompanied by a tender, almost caressing figure for two flutes; "Der Heiland fällt vor seinem Vater nieder" has repeated descending arpeggios for strings; and the third and most impressive of all is "Ach Golgotha," in which the disciple contemplates the scene of the crucifixion, and the height and depth of feeling is expressed in an undulating figure for two oboi da caccia which expands in ever-increasing intervals as the emotion becomes more intense. If one imagines the instruments transferred,—for example, the oboes used for the first and the flutes for the last,—one realizes how much the individuality of the instruments has been considered in placing them as they stand. The first would lose its gentleness, the last its poignancy, by such a change. In the Passion music particularly, perhaps because it is the most deeply felt of all Bach's work, it is possible to see these moments of clear inspiration struggling with the conventional usages to which the composer had accustomed himself. The recitative "Wie wohl mein Herz in Thränen schwimmt," for example, is aptly scored for two oboi d'amore, who play a swaying triplet figure broken occasionally by sorrowful long notes, but the convention which made it customary to use the same instruments in the aria following produces a far less appropriate quality of tone for the flowing melody of "Ich will dir mein Herze schenken." Again one may sometimes find a case where Bach has exercised his knowledge of special instrumental technique without its being directly called for by the words. Such a case is the aria "Gebt mir meinen Jesum wieder" following the suicide of Judas, in which a violin solo capers about with elaborate figures perfectly written for the instrument, but strangely inappropriate to the subject. The very rarity of such a case makes this one conspicuous in the "Matthäus Passion."

To the ordinary listener the great merit of most of the instrumental writing in these colossal works is that it does not interfere with the

main purpose by forcing itself on the attention. Those who look deeper find that it contributes an extraordinary wealth of expression which is unobtrusive because perfectly in place. When Bach felt most deeply, he used his technical resources most aptly, and so it happened that at the most bitter moment of the story in the "Johannes Passion" his feeling found vent in the arioso "Betrachte meine Seele," perfectly scored for viole d'amore and lute, and an equally poignant moment in the "Matthäus Passion" brought the recitative "Ach Golgotha." At such moments thought and expression are one.

DOES MUSIC PAY?

(From the London *Daily Telegraph*, March 26, 1910.)

Yesterday was Lady Day. Lady Day is a quarter-day, the horrors of which fall with strictest impartiality alike upon the just and the unjust. It was also the first of a series of more or less idle days—idle, that is, of course, for the unjust; for the just these days are well adapted, since the musician will have time in plenty to take stock of his affairs, to set his house in order, and, as he is the only person who concerns me at present, to think out for himself an answer to my riddle,—really

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it is not mine, but came to me from America,—"Does music pay?" Is music worth the candle as a profession?

Does music pay? Frankly, I should love to know, though this confession is not intended to mean that I hanker after the voluntary obligations attendant on becoming honorary auditor of the accounts of all the disappointed musicians in the country. I know so much already, that a more or less fierce controversy has raged in another place recently on the subject of the musical profession. I know that one man has laid it down authoritatively that the musical profession is not overcrowded, that there is still plenty of room in it, still an abundance of prizes in it to be won. And I know that one bold, bad personage has said, in reply, what I imagined was axiomatic, a self-evident proposition,—that, of course, there is plenty of room "at the top," as the phrase goes, plenty of room for the Elgars, and Henry Woods, and so on. But also there is a closely, densely packed crowd of would-be-but-cannot-be Elgars and Henry Woods, and so forth, who cut prices, undersell each other, and, in spite of themselves, or because of their species, resort to all the tricks and subterfuges of "the trade," as one says, to make a wherewithal sufficient to keep body and soul together.

Somebody in Brighton did not want the town to preserve its fine municipal orchestra because it was believed not to pay, and said so at such length as to terrify the music-lover into the belief that that excellent body was doomed to dissolution. Happily the fright is passed, and the orchestra is to remain. But its opponent clearly did not believe that music paid. Mr. Henry Finck, the eminent American critic, says, in a most suggestive book entitled "Success in Music," which has just appeared here, and to which I shall return with pleasure at a later period, that in the musical market there is a deplorable overproduction of both singers and players. And he adds what has so often

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been set forth in these columns, that the demand is only for the best (or the worst). That great artist, Marguérite Desirée Padilla-Artôt, was wont to say that "the artistic career is a paradise for those who are on the top, but an inferno for the mediocrities"; and Sir Charles Santley has set it down in his charming book of reminiscences, "Student and Singer," that "it is a generally received idea that a singer's life is a merry one,—little to do, storms of applause, topped up with bags of gold, and amusement without end. My experience does not confirm that idea in the least; my anticipation, which pointed to merriment, broke down in the realization. No gold nor amusement could repay the toil, worry, and disappointment of a singer's life as I know it." And remember that this candid opinion is expressed by one who has been "at the top" for something like half a century.

Again, when one has arrived "at the top," is the game always worth the candle? Here are some figures which Mr. Finck has accumulated. He points out that Germany is generally considered the world's musical headquarters, but cites Mr. Charles Booth's statement (made in his "Life and Labor of the People of London") that the organ-grinders in that city earn from 4*s*. to a sovereign a day. Against this place the figures of the incomes of many of Germany's orchestral players. The average income of the latter is about that of the 4*s*. a day organ-grinder, while few, indeed, of even the very best players can approach him who earns a pound a day. The leaders of the Royal Court Orchestra in Berlin are paid, roughly, £250 per annum. Probably theirs are the greatest prizes it is possible to win in the profession in Germany. In Austria matters are very much worse, since no player in the Opera orchestra in Vienna receives more than 8*s*. a day, while in the fine Opera at Hamburg about £70 per annum is the prize of prizes, and in the smaller cities, which maintain a town orchestra that can play the



works of Strauss and Wagner, the average pay per man is from £4 to £5 a month. Paul Busching, writing on the same subject, says that "the majority of German orchestral players belong to-day to the proletariat. Many an instrumental player is, so far as the amount and the certainty of his income are concerned, no better off than a dock laborer on the Hamburg quays or a day laborer in the building trades." In Germany alone there are 50,000 such players, while of those who are, as it were, independent, "a canvass made in Berlin showed that 26 per cent. of them do not earn £2 10*s.* per month, while 45 per cent. do not earn £3 per month."

If in German opera orchestras money is hard to acquire, matters material are certainly no better in the chorus. There, in sixty-four operas, the male choristers are paid from £3 15*s.* to about £9 per month, while the females get slightly less. Moreover, a common form of punishment is the docking of salaries. Conductors, apart from the elect, as Nikisch, Mottl, Weingartner, who, as Mr. Finck says, can earn as much as £5,000 a year "by working like beavers, travelling from city to city," are only one degree better paid. A provincial opera conductor's salary ranges between £6 and £10 a month, yet there is no limit to the supply.

In the matter of concert-giving, affairs seem to be pretty much the same in all countries. Leopold Schmidt, the critic for the Berlin *Tageblatt*, complained of being invited to write on fifty-four concerts in one week in October; but in London upwards of seventy and even eighty concerts per week are frequently announced during the summer season. Moreover, the "dead-head" question is as rife elsewhere as here, and when the distinguished Lieder composer, Hans Pfitzner, gave a recital of his own songs in Cologne, it is said that not one single ticket was sold, while, though the first concert of the Flonzaley Quartet, a

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superb body of players, was well attended, only three tickets were sold. Many years ago Alexandre Siloti told me in Leipzig that, though matters were somewhat bad in that delightful town, and recital audiences consisted almost entirely of dead-heads, they were worse in Berlin, where even dead-heads would not put in an appearance unless the free tickets were accompanied by a cab fare!

The case of the organist is too familiar to be dilated upon here. His complaint is ever before us, and, frankly, it seems thoroughly justified. A profession the maximum prize in which may be a cathedral appointment worth £300 a year is clearly not one to be followed by him who would be a plutocrat. And what of the composer? It may be that more than two-thirds of the compositions created to-day are dear at any price. But, even if this is well within the mark, it is tolerably certain that not the most distinguished British composers of to-day could live upon the income derived from their work in the style their position as world-benefactors entitles them to live. If the leading British composer of to-day were paid for his labors as a barrister in a similar position is paid, the former would be compensated by possessing an income numbering more thousands than now it numbers hundreds.

Right high up on top matters are all the other way, but into that we need not go. The case has been the same since time was, and, no doubt, will remain roughly the same until the crack of doom. I cannot refrain from quoting a note of Mr. Finck's which furnishes even more food for cogitation than the question, Does music pay? He says: "A newspaper writer asked a few years ago whether, in view of the fact that the President of the United States is paid $137 a day, Patti was worth $5,000 a night, Jean de Reszke up to $3,000, and Paderewski from $2,000 to $7,000. To which one might reply, Why not, if they can get it? If the President of the United States engages in a pursuit which yields such shabby results, he has no one to blame but himself!" Truly there is much virtue in that "if," which must be taken into consideration by those who would seek to solve the eternal riddle, "Does music pay?"

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WAGNER'S "RING" IN 1910.

BY W. J. HENDERSON.

(From the *New York Sun.*)

The yearly repetition of Wagner's "Der Ring des Nibelungen" appears to have become a fixed feature of the repertory at the Metropolitan Opera House, yet it has stolen into the public presence this season with timidity. Mr. Gatti-Casazza, be it understood, was the impresario of La Scala, Milan, when certain remarkable and much discussed Wagnerian representations were made there. He is therefore perfectly within the record of history when he declares that he is not opposed to the Wagnerian drama, but, on the contrary, has been an upholder of its standard in Italy. The same thing is true of Mr. Toscanini.

Perhaps if the performance of Wagnerian dramas were under the exclusive direction of these two men, if they were given in Italian or sung by artists associated with Italian methods and traditions, there would be more to say about the "Ring" cycle at the Metropolitan.

As things stand, the "Ring" performances quietly drift into sight above the operatic horizon, and somehow or other the public spies them and takes careful notice. The sale of seats for the series astonished some of the powers behind the throne. All of which may or may not mean much.

At any rate, it may be accepted as signifying that there is still a tolerably substantial body of devotees of Wagner in this city, for to determine in these days to hear all of the "Ring of the Nibelung" is to show much affection for an art no longer a subject of passionate discussion. When the very name of the trilogy aroused thrilling emotions and men and women severed old friendships in heated debate, when people were wont to meet in the streets and say, "Under which

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They accepted without a quiver of an eyelid the rams of Fricka and the ravens of Wotan. They even rejoiced in the steamed bass and incandescent glance of the dragonized Fafner. They followed the flight and the prophecies of the little birdie with fervent delight, and they saw with agony Siegfried drink the drinks that made him dream that he remembered and forget that he forgot.

But somehow none of these matters is taken so seriously now except by the children who rehearse them at performances of "Hänsel und Gretel." Still no one would think of calling Humperdinck a jackal or lion's provider. But that is aside from the main issue.

The point (there is a point) is that despite the undeniable truth that the awkward and cumbersome machinery of Wagner's wonder tale is no longer regarded with open-mouthed awe, but rather with indulgent smiles, the dramas themselves continue to fire the imagination and to grip the emotions just as they have from the beginning.

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We have learned that the pictorial incidents which form an integral factor in the movement of these dramas belong to the purely scenic parts of the play, while the real drama continues to be enacted in the passions of the actors. It is just here that the weakness in some of Wagner's pet theories, or perhaps rather in his application of them, reveals itself.

We all remember that the great composer was wont to say that mythical and legendary matter furnished the best subjects for the lyric drama for the reason that it was freed from the restrictions of historical realism and could permit the poet and composer to concentrate their entire force on the expression of emotions.

By this Wagner meant to tell us that historical librettos such as Meyerbeer's "Huguenots" and his own "Rienzi" demanded too much expenditure of musical treatment on mere accessories, such as pageants, processions or ballets, and on circumstances of time, place, and political conditions. He might, for example, have quoted the march into the hall of song in "Tannhäuser" as a piece of pure opera from which he could not disengage himself without throwing overboard the entire apparatus of the historical contest at the Wartburg Castle.

In such a music drama as "Das Rheingold" the composer was plunged into a sea of mythical and legendary matter, yet the truth is that he was never more hampered by the scenic exigencies of a work. The first scene of the prologue to the trilogy is indeed nothing but a scenic action. It is a piece of explanation, a preface, the proposition of a condition on which matters of portentous importance are to rest; but its content is almost wholly superficial. There is no profound emotion to be voiced, and the triumph of its music is its marvellous delineation of liquidity, of sun-shot depths and shimmering fish tails.

Again in the other scenes of the prologue Wagner was hard put to it to compose dwarfs, giants, serpents, toads, and other paraphernalia of fairyland. His success shows us once more the extraordinary pictorial resources of music. His giant theme is one of the most successful of all his conceptions. His toad (provided you know it is a toad and not a jumping toothache) is equally successful.

But the great moments in the trilogy are those which utter great human emotions. The love duet of Siegmund and Sieglinde is not surpassed by any other episode in this long series of scored pages. The farewell of Wotan to his deeply loved daughter is perhaps the noblest expression of paternal affection in all drama.

In "Siegfried" the exuberance of youth, the upspringing sap of young manhood, animates the entire score. The song of spring, the eternal spring in which a young man's fancy lightly turns to thoughts of love, is in every measure of the work: the voice of the forest

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murmurs in it; but it reaches its climax in the final scene, when the old story of the sleeping beauty is re-enacted and the kiss of the prince awakens the princess to life and passionate love.

"Götterdämmerung" is filled with human passion from beginning to end, and it is for this reason the most tremendous section of the tragedy. Wagner demonstrates in this section that the kind of legendary matter best suited to dramatic treatment is that which is most human.

A similar lesson was recently afforded the opera-going public by the performance of Gluck's "Orfeo." Here is a legendary story in which the intensely human elements stand prominently in the foreground, while the supernatural features are mere accessories and scenic accompaniments. If Orfeo were a god, we should have much less sympathy with him. Wotan is the real hero of the Wagnerian trilogy, but he is such a stupid, blundering, weak, and weary imitation of a god, so easily made the victim of cunning Loge, that we cannot respect him sufficiently to feel really sorry for him.

We do feel sorry for poor Waltraute when she tells her tearful tale to Brünnhilde, but, as for Wotan, we cannot help a sneaking inward conviction that it serves him perfectly right; and when the final scene reveals the flames rolling up into high Walhalla, where the helpless old god sits cooking in his own juice, we sit in our seats in comfortable pose and dislike to go away till the last vestige of this futile deity is properly roasted.

CHOPIN.

(From *The Times*, London, February 26, 1910, apropos of the one hundredth anniversary of the composer's birthday.)

The delicate art of Chopin holds so high a place in the music of the present day that it seems hard to believe that a whole century has passed since he was born. Although there cannot be many people now alive who ever saw him in the flesh, yet his compositions have so strong a hold upon the affections of all classes of musicians that they

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seem to have acquired an actual life, not a mere chilly immortality. The actual number of years that have passed since his birth are of no more consequence than the number since the appearance in the world of Ariel, Shelley, or Blake. It is, perhaps, characteristic of Chopin's elfin nature that the very date of his birth was uncertain until a very short time ago. It was generally given as 1809, and the testimony of his tombstone, which was, after all, correctly inscribed, was held to be as of no authority. The discovery of the birth certificate has of course set all doubt aside, and the date is now finally fixed as February 22, 1810.

He was not more than half Polish, for his father was a French schoolmaster, who had begun life as a book-keeper in a snuff manufactory —strange environment from which to produce a Chopin!—and only on his mother's side was there Polish blood. The Bohemian Zywny and later Joseph Elsner were his masters in music, and the rest of his art seems to have come to him intuitively, or from hearing other pianists perform as he grew older and appeared in public himself. He was only fifteen when his first Rondo was published, and but a little older when the variations on "La ci darem" came out, that work which inspired Schumann with one of his most famous articles, that one in which he used the memorable phrase, "Hats off, gentlemen, a genius!" It was not of course published till a considerable time after it was written. Chopin said of himself that his life had consisted of an episode, with no beginning and a sad end. This episode was the ill-starred intimacy with George Sand, the particulars of which have been lost under the mountains of romance piled on the affair by George Sand and others. The aggregate advantage to art and the world of this *liaison*, which lasted from 1837 until within a year of the composer's death, is the series of preludes in which he unlocked his heart, but happily threw the key away. We know only for certain that one, in B minor, holds the picture of regularly dripping rain on a veranda roof; and for the rest we are at liberty to invent what stories we please, or to listen to the outpourings of a soul that in regard to these works had something of that passion for self-revelation that found expression in Shakespeare's sonnets.

Nothing in the romantic life of Chopin is so remarkable as the kind of immortality which his music has enjoyed, almost without a break or change, since it was written. Those composers whose centenaries are celebrated are almost always found to have undergone some period

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of neglect, either at first, before their message was received by the world, or later on, when the public began to find out that they had been worshipping a pinchbeck divinity. But with Chopin it was not so: his music is not only as popular with the public to-day as it ever was, but it has never shifted its place in the estimation of musicians. It is probable that, even at first, the class of his works which has been called "the drawing-room Chopin," the terribly sprightly rondos and the more showy and obvious of the valses, were not quite heartily admired by the best of his contemporaries, who had the insight to recognize the greatness of the more poetical things; and it is difficult to point to any composer, great or little, whose appreciation by the world has been so steady as that of Chopin. Mendelssohn's music has passed through phases of extreme popularity and of undue disparagement, while that of Schumann, who was very late in coming to his own, fought its way to a universal acceptance which now shows signs of giving place with many amateurs to a period of lukewarm respect. But Chopin has delighted all classes from the date of his own playing to the present time, and there seems no reason why the best of his music should not really last in favor as long as the art shall endure. It depends so little on formal design that the modern attacks on structural symmetry leave it untouched; its appeal is so direct that it is difficult to fancy a time when it will seem old-fashioned, although it is quite possible that, as time goes on, the number of pieces which musicians will reject will slightly increase.

For it is not with Chopin, as with the very greatest of all composers, that every note he committed to paper is worth reverent study: that is true of hardly any musician outside of the three "great B's" of Bülow's famous speech. But, while we should all agree that nearly all the rondos, some of the polonaises and mazurkas, and not a few of the valses must be consigned to the oblivion which is shared by the Trio and the violoncello Sonata (though these might as well be taken off the shelf occasionally as an experiment), there remains much where the poetical message is as direct and eloquent as it ever was. The lovely songs have indeed suffered recently from neglect, no doubt partly because they have been said to be national songs merely arranged by Chopin, or the work of amateurs corrected by him; partly, too, because of the popularity of a mazurka transcribed for voice by Mme. Viardot, which has ousted the lyrical melodies in the modern singer's repertory. If such things as "Lithauisches Lied" or "Polena

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Grabgesang" were written by amateurs, there must have been a singularly high standard of melodic invention in the society of Chopin's day. A large part of Chopin's work deals with the oppression of Poland, and under this inspiration he showed a vigor and mastery of design which is not always to be seen in his more sentimental pieces. The "Polonaise Fantaisie," the Étude in C minor from Op. 10, which seems to have been suggested by the taking of Warsaw, and many other compositions bear witness to the passion for his mother's native land and her troubles. It is not quite certain that the great Sonata in B-flat minor (with the funeral march) is one of these patriotic compositions, or that its movements represent severally the struggles for a failing cause, a song of home sung by a camp-fire, the ultimate defeat of the nation, and the shuddering loneliness of a disembodied spirit on its way to worlds not realized; but no other interpretation suits it as well as this, which has the authority of an old tradition. Of the part of Chopin that is above all such external suggestion, of the studies, —was there ever such a combination of technical difficulty with intensely poetical emotion as appears in these twenty-seven compositions?—of the preludes, of the ballades and scherzos, of the fantasia, the barcarolle, the impromptus, a few of the valses, and a great many of the mazurkas, one can only say that each seems to soar into an ideal world, with a strong and steady flight that has been granted to very few of the sons of music.

The notion of flight, of the thing we call inspiration, has distinguished all the great interpretations of Chopin, and from a trustworthy evidence this ethereal quality was present in his own playing. The idea may help us to discriminate between the true Chopin players and the false, for, while every pianist aims at being recognized as a "Chopin player," only a very few attain to the true spirit of the master. The most certain way to fail is that which follows the study of the music in the average German editions, where attempts are often made to emphasize things in the accompaniment which were no doubt intentionally left in the background by Chopin. The habit of digging out inner parts, as though Chopin had ever professed to be a contrapuntist, is the surest way of becoming pedestrian in the interpretation of Chopin; and a fault of rather similar kind was made in the improvement of the orchestration of his two concertos by well-intentioned musicians, who, feeling that the pianoforte of the later nineteenth



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century was liable to overpower the orchestra, strengthened the orchestra instead of weakening the solo instrument. Chopin was no doubt a tyro at orchestration, but for that very reason some of his essays in "color" are of no little interest, and the sense of proportion between the solo instrument and the band was obviously strong with him; he meant that a light accompaniment should provide a beautiful and subordinate background for the piano of his own day, in which sweet tone was more highly esteemed than power or brilliance. Now that a return has been made to a style of piano manufacture more nearly in accordance with the instrument of old times, we may expect more frequent performances of the concertos as Chopin wrote them. In all music there is no finer expression of rapturous joy than the finale of the F minor Concerto, with its wonderful horn notes, labelled "Cor de signal"; it is one of the rare instances in which Chopin is at his best in a joyful mood.

One of the few ideal performances of Chopin that the present writer can recall—perhaps the only perfect public performance—was Mme. Schumann's playing of the solo part of the F minor Concerto at a Philharmonic concert, when the accompanying of the band was anything but ideal. She reflected the rapture of the last movement with the animation of a young woman, though she was then far advanced in life. Sir Charles Hallé, too, when he would consent to play Chopin in private, must have been a quite faithful copy of the style of the composer himself; the regularity of rhythm in the accompaniment was wedded in a marvellous manner with apparently complete freedom of declamation in the melody, and thus perfect *rubato* was realized. But in public the great artist often became almost mechanical even in playing Chopin, and it always seemed as if public performance had a petrifying influence upon him. The late A. J. Hipkins was another perfect Chopin player, and he had studied the art from hearing Chopin play, for Chopin, while in England, always made a point of getting Mr. Hipkins to tune his piano for him himself, and those who heard the delicate playing of the distinguished antiquary had a rare opportunity of knowing what Chopin's playing was like. It was something

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a great deal more ethereal than anything we get in the present day; for, although M. Paderewski seems to belong to the air rather than to the earth, yet there are moments when he gives a more powerful blow than Chopin would have required or than is always consistent with beautiful tone. But in the things demanding technical dexterity he is the nearest of the moderns; M. de Pachmann, if one shuts one's eyes while he is playing, often gives the true emotional value of the sentimental pieces with all their characteristic and charming weakness; and M. Godowsky, unrivalled in playing several of the études at once, is more worthily occupied with some of the works in which Chopin is most individual. It is curious to notice how very few even of these typical Chopin players manage to give the rhythmic difference between the valse and the mazurka; a certain Mme. Vulliet, who came to London a good many years ago, brought it out in a manner that could not be forgotten, and made it obvious that a secondary accent is placed on the second beat of the valse, and on the third beat of the mazurka.

But, indeed, it is almost profane to discuss such details in connection with the man who did perhaps more to etherealize music than any composer before or since; for the "atmospheric" works of Debussy do not really fly any higher off the ground than Chopin, who may remind us in some moods of the cloying sweetness of a forcing-house, but who at his best breathes the pure ether and cleaves the sky with no uncertain flight.

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Roger Ducasse, a pupil of Gabriel Fauré, was awarded the "Premier second grand prix de Rome," in the competition of the Paris Conservatory, 1902. The first prize was awarded to Aimé Kunc, a pupil of Lenepveu.

It has been said that Ducasse is a step-son of Fauré, but I have been unable to verify the statement.

Small compositions of Ducasse were performed in Paris as far back as 1904,—Deux Mélodies. His Barcarolle was published in 1907.

His "Variations plaisantes sur un thème grave" for orchestra and harp were performed for the first time at a Lamoureux concert in Paris, January 24, 1909. Mr. Grandjany was the harpist.

Two choruses for children's voices and orchestra, "Aux premières clartés de l'aube" for voices of boys with orchestra and accompanying chorus of female voices and tenors, and "Le Joli Jeu du Furet" for girls' voices were performed at a Lamoureux concert, Paris, March 20, 1910.

In September, 1909, Ducasse was appointed inspector of the teaching of singing in the elementary schools of Paris.

The Suite Française was performed for the first time at a Colonne concert at the Châtelet, Paris, February 28, 1909, when Gabriel Pierné conducted. It was played at a Colonne concert in the same year, November 7.

The Suite, dedicated to André Lambinet, and published in 1909, is scored for three flutes (one interchangeable with piccolo), two oboes, oboe d'amore,* English horn, two clarinets, two bassoons, four horns,

* The hautbois d'amour, oboe d'amore, was invented about 1720. It was an oboe a minor third lower in pitch than the ordinary oboe. "The tone was softer and somewhat more veiled than that of the usual instrument, being intermediate in quality, as well as in pitch, between the oboe and the English horn." This instrument fell out of use after Bach's death, but it has been reconstructed by the house of C. Mahillon of Brussels. Richard Strauss introduces the oboe d'amore in his Symphonia Domestica.

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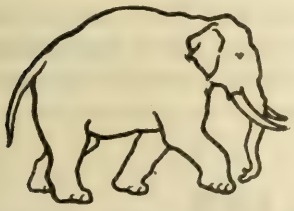
two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and the usual strings.

I. Ouverture. Très décidé, D major, 4-4. A few introductory measures lead to a sturdy and strongly rhythmed theme, a portion of which is often used afterwards in the overture contrapuntally or in interludes. This theme is extended and freely developed. An expressive and flowing theme is announced by flutes, oboe, and bassoon. The overture is based on this material, but chiefly on the first theme and short motives—scraps of motives—derived from it. There is a broad and imposing ending.

Mr. André Lamette said of this Suite, when it was first performed in Paris, that the composer had proposed to himself to synthetize in some way the music of the French school "by crystallizing, if I may use the phrase, the procedures of modern writing, in accumulating them, making them concrete, and reducing them to the smallest volume to form an exceedingly compact whole, one that would be as little confused as possible."

The overture in the French style was the first movement of Old German suites, "Parties," "Partheyen," and was followed by dances in the same tonality. This form of overture was fixed in France by Lully, and it served as a model for pieces of the same class composed in Germany and in Italy as well as in France. It was composed of a first part, which was a slow movement, characterized as "grave," connected with a second part, which was longer and of a livelier movement. The overture was generally completed by a repetition of the first movement. It will be seen at once from this overture that Ducasse is not deliberately striving after archaic forms or effects.

II. Bourrée. Pas vite et très rhythmé, G major, 4-4. After a few



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measures of introduction the short chief dance theme is announced. The old dance form is fantastically treated.

This dance originated probably in Auvergne, but some say Biscay was its birthplace. Walther describes it as composed of two equal sections, each of eight beats: "The first has indeed only four, but it is played twice; the second has eight and is repeated." Mattheson found it created contentment and affability, and incited "a nonchalance and a recklessness that were not disagreeable." The dance was introduced at the French court under Catherine de Medici in 1565, but it was inherently a dance of the people, accompanied by song. It may still be seen in Auvergne. At the court the dancers stood opposite each other, and there were various steps, the *pas de bourrée*, the *pas de fleurets*, the *pas de bourrée ouvert*, the *pas de bourrée emboîte*. It was danced in short skirts, and Marguerite of Valois found pleasure in it, for her legs were of marvellous beauty. It was danced at the court until the end of Louis XIII.'s reign. There it was a mimetic dance. "The woman hovers round the man as if to approach him; he, retreating and returning to flee again, snaps his fingers, stamps his foot, and utters a sonorous cry, to express his strength and joy."

Ludovic Celler—his real name was Louis Leclerq—saw in Auvergne the bourrée danced by peasants, while one of them, endowed with strong lungs, sang alone, without any instrumental support, and for hours at a time, folk-tunes known by the dancers, short tunes, sharply cut, well rhythmed.

The dance was revived at balls under the regency, and it may now be seen in Paris at bals musettes. When the peasants of Auvergne dance, they stamp the third beat with their hob-nailed shoes; and in Paris as coal men, porters, water carriers, they preserve the character of the dance. Alfred Delveau, in "Les Cythères Parisiennes" (1864), described a Bal de la Musette on the Boulevard des Martyrs. There was a sign of a wine merchant, a fresco painted *à la Courbet*, which represented a tall fellow seated *sub tegmine fagi*, in shirt-sleeves, with a waistcoat

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and red fez, playing the musette. "It was here that on Sundays and Mondays MM. *les Auverpins* of the quarter came to dance their national bourreés, these water and coal carriers, with black faces and honest hearts. And now for the pounding of heels on the floor! O descendants of Vercingetorix, you make a noise, but no scandal. I do not love you, but I esteem you highly."

"Au diable la froide étiquette!
En avant les joyeux ébats!
Le plaisir est à la Musette
Au rendez-vous des Auvergnats.

"C'est le séjour où la folie
Assemble son joyeux parti;
Les murs y sont tachés de lie
Et les bancs de jus de rôti.

"Gorgés de vin et de pitance,
Le cœur tant soit peu guilleret,
Nous pouvons commencer la danse,
L'orchestre est sur son tabouret."

Among modern composers who have used the bourrée form are Saint-Saëns in his "Rhapsodie d'Auvergne," Raoul Pugno in an entr'acte of "La Petite Poucette," Lazzari in an orchestral Suite, Sullivan in his music to "The Merchant of Venice," and Chabrier in his "Bourrée Fantasque" for pianoforte, orchestrated by Felix Mottl.

III. Récitatif et Air. Très déclamé, 3-2. A clarinet has a long recitation accompanied by strings, with addition of horn for three measures. The orchestra enters, and there are stormy measures until the air is sung by the oboe d'amore (or, in the absence of that instrument, the English horn)—Tempo plus lent, A-flat, rhythm of 6-4. The closing section, Lentement, F major, 3-4, is at first for strings and based on the opening measures of the air just sung. Other instruments are added.

IV. Menuet vif. Très décidé, D major, 3-4. The movement starts at once with the vigorous, simply defined minuet theme. This theme

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is worked out ingeniously and with rhythmic changes. A trio-like section, Tranquille, 4-4 (3-4), A major, has a suave flow. There is a section with new material, A major, 15-8, followed by sections in 11-8 and 4-4, and then there is a return to the initial movement. Near the end there are alternating sections in 7-4 and 5-4.

The minuet was a dance at Poitou, France. It was called *menuet* on account of the small steps,—*pas menus*. The dance, it is said, was derived from the courante. It quickly made its way to court, and Louis XIV. danced it to music composed for him by Lully. For the minuet, originally a gay and lively dance, soon lost its vivacity when exported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as "a noble and elegant simplicity; its movement is rather moderate than rapid; and one may say that it is the least gay of all such dances." Louis XV. was passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

The court minuet was a dance for two, a man and a woman, The tempo was moderate, and the dance was followed in the balls by a gavotte. Those proficient in other dances were obliged to spend three months learning the most graceful and ceremonious of all dancing steps and postures.

An entertaining volume could be written on this dance, in which Marcel saw all things, and of which Senac de Meilhan said: "Life is a minuet: a few turns are made in order to curtsy in the same spot from which we started." It was Count Moroni who remarked that the eighteenth century was truly portrayed in the dance. "It was the expression of that Olympian calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and were marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as 'tracer les chiffres d'amour,' and no such commonplace expression as violin was used during this stilted period. The musical instruments which accompanied the dance were called 'les âmes des pieds.'" Women never looked more beautiful when dancing than in a minuet. Don John of Austria journeyed to Paris in disguise merely to look on Marguerite of Burgundy in the dance. There were five requisites,—"a languishing

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eye, a smiling mouth, an imposing carriage, innocent hands, and ambitious feet."

When Haydn was in London in 1791, he went to balls in November, and he described his adventures in his entertaining diary. He wrote of one ball: "They dance in this hall nothing but minuets. I could not stay there longer than a quarter of an hour; first, because the heat was so intense on account of so many people in a small room; secondly, on account of the miserable dance music, for the whole orchestra consisted of two violins and a violoncello. The minuets were more like the Polish ones than ours or those of Italy."

The four famous minuets were the Dauphin's, the Queen's, the Minuet of Exaudet,* and the Court.

The minuet has been revived within recent years in Paris, in London, and even in this country, as a fashionable dance, and it has kept its place on the stage.

For a minute description of the steps of minuets, ancient and modern, see G. Desrat's "Dictionnaire de la Danse," pp. 229–246 (Paris, 1895).

It is said that the "menuet de la cour" was danced for the first time in New York since the days of Washington at an entertainment given for charity in the Academy of Music in February, 1876.

***

The principal of an important West End Dancing Academy in London was asked by a reporter of the London *Daily Telegraph* in November, 1907, why he did not revive some of the old dances, the stately dances, such as the minuet or the pavane.

"Why don't we revive them?" and he looked supercilious. "Who would dance them even if we did succeed? We are always trying to improve the state of matters as regards dancing, but we do not make much headway. The minuet! What would a minuet be like danced by your modern woman, with her hockey, golf, and motor muscles, her masculine stride and her ungainly movements? Then just picture to yourself the average modern man; take him somewhat rotund in appearance, with a tight-fitting suit and his hands encased in white gloves two sizes too large in case they split in putting on, and you have a picture of the minuet as it is better left alone. No, the minuet demands powder and patches and old brocades and wigs and slow, graceful movement. The men would have to wear high-heeled shoes, with buckles, as they used to do, and the modern man simply won't.

"And the pavane," he went on, even more than supercilious: "do you know what a pavane means? It was an old Italian dance, with

* The song known as Minuet d'Exaudet—the words are from Favart's comedy, "La Rosière de Salency"—was sung in Boston at a Symphony Concert by Mr. Charles Gilibert, April 4, 1903. It was sung here by Mme. Blanche Marchesi, January 21, 1899.

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slow and sweeping movements. Think of slow and sweeping movements with two-button white kid gloves. The cavalier danced it with his cloak on, and at a certain point in the dance he made a low bow and with a languid and graceful movement touched his sword. The hilt of the sword rose up and the cloak went with it, making something like the effect of a peacock's tail: hence the name pavane.* And the ladies wore voluminous skirts and dipped and courtesied. No, the minuet and the pavane are out of keeping with the modern ball-room spirit. Deportment is out of fashion. The modern woman does not deport herself: she shuffles and strides and slouches."

"Because her feet are so big? The modern woman usually takes nines or tens."

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"This Boston you speak of, which is so popular, is an American dance?"

"Yes, it was introduced by the Americans, as you may guess from its name. The two-step waltz is also danced. The Boston, however, caught on at once. We had people coming to us saying that they had seen a new dance and asking to learn it."

"Are the lanciers as rowdy as ever?"

"No, no, young people must have vigorous movement. If the lanciers cease to be lively, young people will merely drop them out of the program, and they won't dance them. There is not so much movement as there was some years ago, when they were dubbed 'kitchen lanciers.' Dancing, you know, is quite nature: young people must have jollity, and, if dancing is really regulated movement, it must be regulated according to the requirements of those who do the movements. Minuets and so on would never be universal dances: people don't want to go to dances now to look at their neighbors dancing. The wall-flower will tell you that. They see enough really beautiful dancing on the stage. They want to dance themselves."

* "Pavana: a grave kind of dance, borrowed from the Spaniards wherein the performers make a kind of wheel or tail before each other, like that of a peacock, whence the name." The Dictionnaire Trévoux, Compan's "Dictionnaire de Danse," and Littré give this derivation; but some prefer to attribute to the dance an Italian origin, and view "pavana" as reduced from "Padovana" (Paduan). The Spanish "pavana" is a derivative of Spanish pavo, peacock, "in allusion to the movements and ostentation of that bird."—P. H.

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SATURDAY EVENING, APRIL 23, at 8 o'clock

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August Halm . . . Symphony in D minor for String Orchestra

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R. Strauss "Don Quixote" (Introduction, Theme with Variations, and Finale): Fantastical Variations on a Theme of Knightly Character, Op. 35

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Overture.
Scherzo.
Nocturne.
Wedding March.

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1. Duets, Lebens-Genuss . . Beethoven
   Zwist und Sühne . Carl Loewe
2. a. An Das Clavier . . . . Mozart
   b. Frühlingsnacht . . . Schumann
   c. An Belinden . Arnold Mendelssohn
   d. Le Secret . . . . . G. Fauré
   e. Prière Pour Aimer, La Douleur . . . . H. Février
   Mr. GAINES
3. a. Reigen . . . . . von Weber
   b. Verlust . . . . . Spohr
   c. Vom Küssen . . . . H. G. Noren
   d. La Pluie . . . Jacques Dalcroze
   e. Gavotte from "Manon" . Massenet
   Mrs. GAINES
4. Duet, Together Let Us Range the Fields . . Dr. Wm. Boyce
5. a. Sweetest Love, I Do Not Go . . . . . Old English
   b. Youth has a Happy Tread, H. Löhr
   c. Love's Secret . Granville Bantock
   d. A Day of Spring, Addison Andrews
   Mr. GAINES
6. a. Snowflakes . . . . . Mallinson
   b. A Charming Song . . . Gaines
   c. And So I Made a Villanelle . . . . } Cyril Scott
   d. Sorrow . . . . . }
   e. On a Spring Morning, Haydn Wood
   Mrs. GAINES
7. Duet, Heigho! 'Tis Love! . . Gaines

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Thursday Evening, April 28, 1910

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Gustav Strube	Overture, "Puck"
Mendelssohn	Concerto for Violin, in E minor
Rachmaninoff	Symphonic Poem, "Toteninsel"
R. Strauss	Symphonia Domestica

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2.	QUATRE PIÈCES BRÈVES . . .	Franck
3.	VARIATIONS PLAISANTES SUR UN THÈME GRAVE	Ducasse
4.	PASTORALE, for Saxophone Solo and Orchestra . Mrs. R. J. HALL	Moreau
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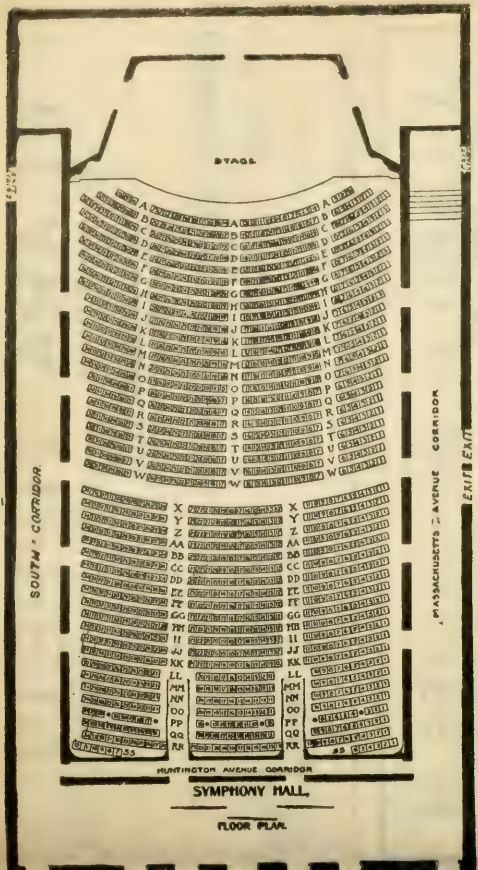
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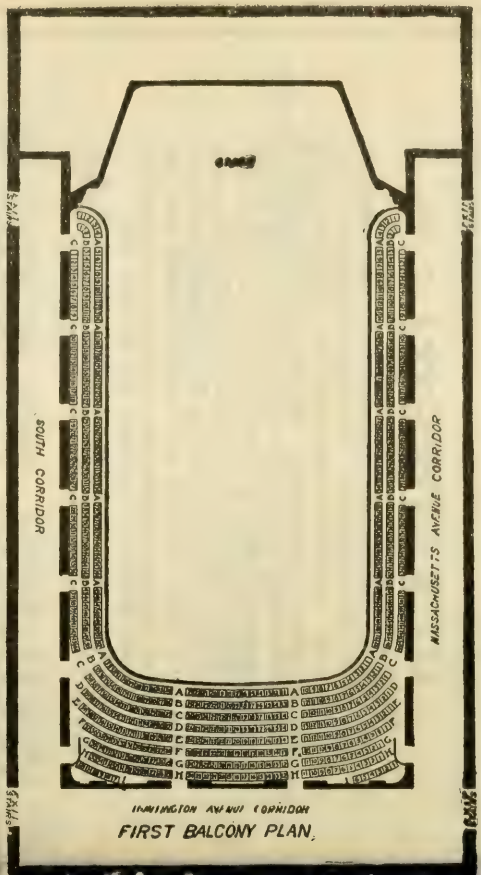
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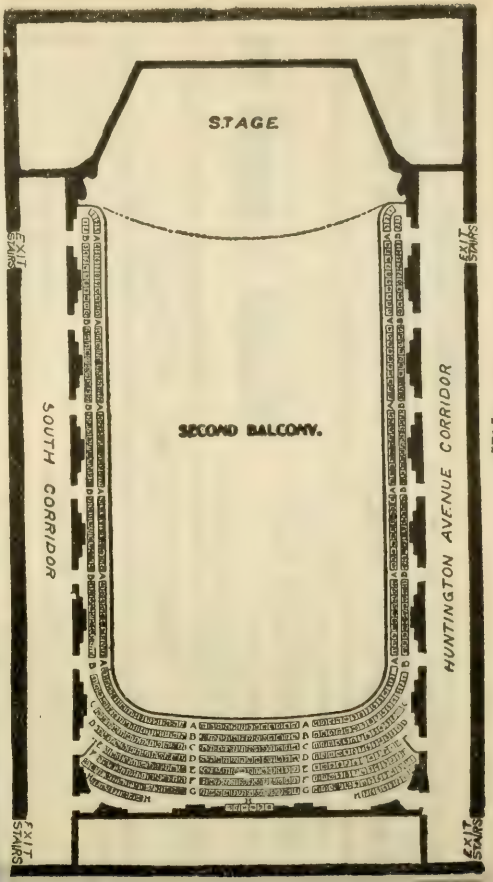
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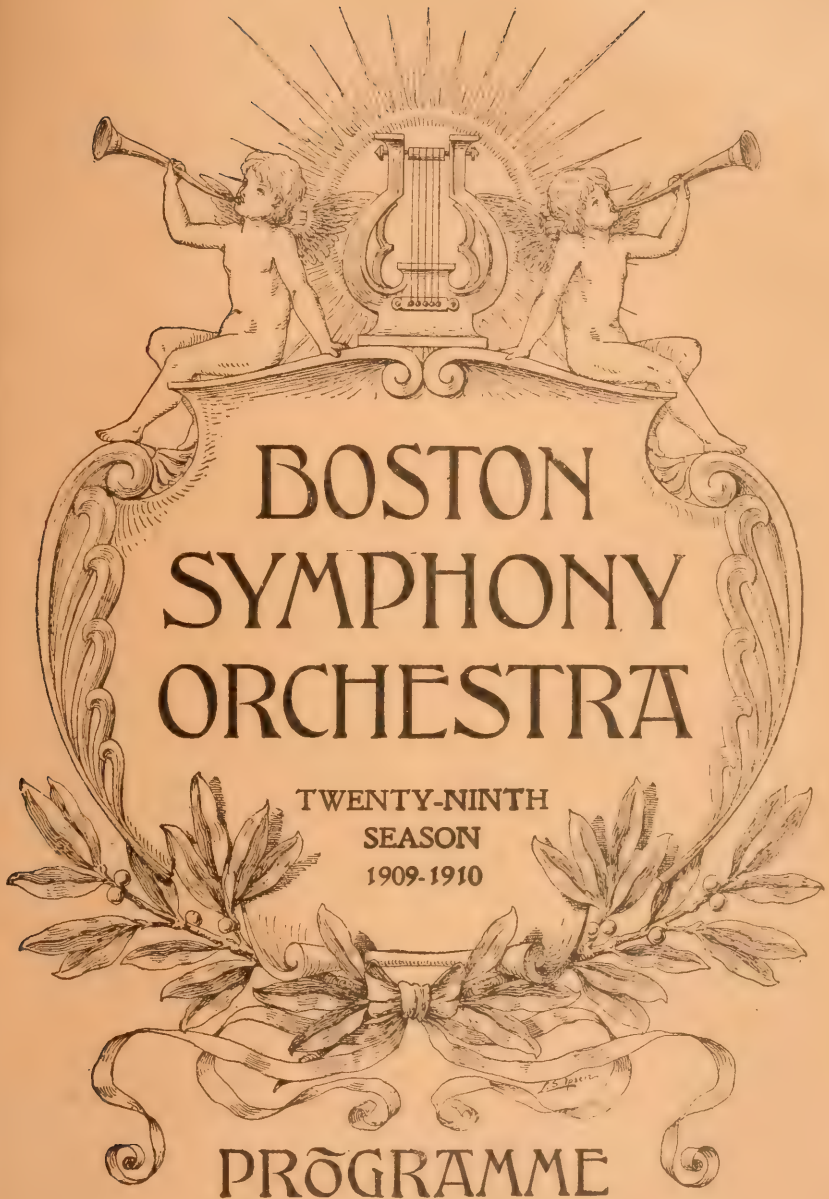
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FRIDAY AFTERNOON, APRIL 22

AT 2.30 O'CLOCK

SATURDAY EVENING, APRIL 23

AT 8.00 O'CLOCK

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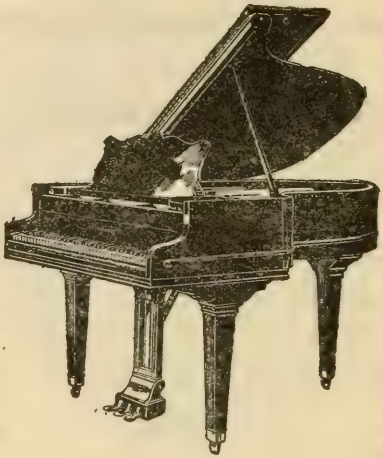
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II. Andante.
III. Finale: Nicht schnell.

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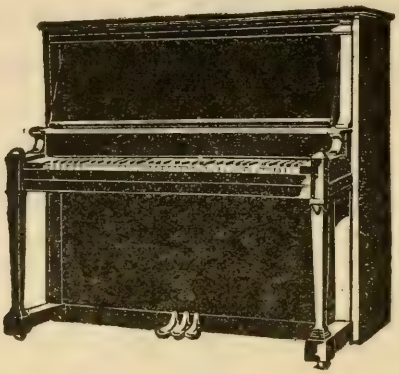
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SYMPHONY IN D MINOR FOR STRING ORCHESTRA . . AUGUST HALM

(Now living at Wickersdorf near Saalfeld, Thuringia.)

This symphony was performed for the first time by the Court Orchestra at Stuttgart, March 14, 1907, at a concert led by Mr. Pohlig, now conductor of the Philadelphia orchestra.

Even the most recent German music-lexicon, Riemann's (1909), makes no mention of Halm, nor is his name familiar to attentive readers of German music journals.

When the letters of Hugo Wolf to Hugo Faisst were published in 1904, a foot-note stated that August Halm was a composer and music critic at that time living at Haubinda in Thuringia. Wolf wrote Faisst from Matzen, August 2, 1895, that Halm had visited him and been his guest for a night.

And in Dr. Ernst Decsey's "Hugo Wolf "(vol. iii., 1904) there is this short sketch of Halm: "A singular person; a small man with a huge and thoughtful brow, prodigiously well read, prodigiously musical, prodigiously versatile, artistic, of refined taste, fluent and persuasive in speech, witty, and all this glued together with real Swabian humor. At first a theological student, a member of a chapter in Tübingen, he now is busy at the Institution for the Reform of Education at Haubinda (Saxony-Meiningen). For a long time he was critic for the *Württembergische Volkszeitung*, and was the partner of Dr. K. Grunsky in his 'Preparatory Concerts' at Stuttgart. Music by the Beethoven of the latter years, Liszt, Wagner, and Bruckner was played at these concerts on two pianofortes and all the sacred songs of Wolf were performed by the 'Modern Choral Society' (January 13, 1901)."

Mr. Fiedler, who is personally acquainted with Halm, states that Halm now teaches music at Wyneken's "Freien Schulgemeinde," at Wickersdorf—a school, more like an English one than a German,

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and conducted according to the most modern theories of pedagogy; that Halm, though not morose, is inclined to be a hermit,—he wishes to live far from the town and its distractions a simple, natural life; that he is an idealist and something of a dreamer, desirous of devoting all his thoughts to music; that his musical gods are Bach, Wagner, Bruckner, and he is a warm admirer of Hugo Wolf.

Very few of Halm's compositions have been published. Dr. Grunsky in a highly eulogistic review of this symphony when it was performed at Stuttgart lamented the fact that Halm had not found a publisher; but Halm's string quartet in B-flat major had then been published by Lauterbach and Kuhn of Leipsic. The symphony was published in 1907, but as the property of the composer. A set of "Bagatellen" for the pianoforte was published at Stuttgart in 1908.

Halm has many manuscripts: a Symphony; a Concerto in the style of Bach for orchestra with pianoforte obbligato; a "Comedy overture" for orchestra; chamber music, violin pieces, etc.

This symphony for strings is in three movements:—

I. Allegro, D minor, 3-8. The first theme, of a running and rather archaic character, is introduced by the violas and then announced fortissimo by the violins. The second and suave theme (F major) enters at a somewhat quicker pace. These two themes with characteristic figures are worked out with marked technical ingenuity.

II. The second movement, Andante, F major, 4-4, is constructed after the song form. A middle section (B-flat major) has the character of a movement in 12-8.

III. Finale. Nicht Schnell (not fast), D minor, 3-8. A fugue, with subject announced by the second violins,—a fugue which, as Dr. Grunsky states, approaches the sonata form.

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"Don Quixote" (Introduction, Theme with Variations, and Finale): Fantastical Variations on a Theme of a Knightly Character, Op. 35 . . . . . Richard Strauss

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Don Quixote (Introduzione, Tema con Variazioni, e Finale): Fantastische Variationen über ein Thema ritterlichen Characters," was composed at Munich in 1897. (The score was completed on December 29th of that year.) It was played for the first time at a Gürzenich concert, Cologne, from manuscript, Franz Wüllner conductor, March 8, 1898. Friedrich Grützmacher was the solo violoncellist. The first performance in the United States was by the Chicago orchestra, Chicago, Theodore Thomas conductor, January 7, 1899, Bruno Steindel, 'cellist.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr. Gericke conductor, February 13, 1904. Mr. Krasselt then played the violoncello solo and Mr. Zach was the solo viola player. The Boston Symphony Orchestra performed the work at its Pension Fund Concert April 19, 1904, when Dr. Strauss conducted.

The work is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, one bass clarinet, three bassoons, one double-bassoon, six horns, three trumpets, three trombones, one tenor tuba, one bass

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tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, tambourine, wind-machine, harp, sixteen first violins, sixteen second violins, twelve violas, ten 'cellos, eight double-basses. It is dedicated to Joseph Dupont.

Much has been written in explanation of this work, which followed "Also sprach Zarathustra," Op. 30 (1896), and preceded "Ein Heldenleben," Op. 40 (1898). Mr. Arthur Hahn has written a pamphlet of twenty-seven pages in elucidation, and in this pamphlet are many wondrous things. We are told that certain queer harmonies introduced in an otherwise simple passage of the Introduction "characterize admirably the well-known tendency of Don Quixote toward false conclusions."

It is said that "Don Quixote" was written at a time when the composer himself was inclined "to be conscious of the tragi-comedy of his own over-zealous hyper-idealism and ironical at its expense." The writer of the program-book prepared for the Strauss Festival at London in June, 1903, makes this statement, which, with a knowledge of Cervantes's romance, might serve any one who is not too curious, who does not insist on knowing every detail in a musical panorama: "When we talk of musical characterization, in the sense in which modern music 'characterizes,' we do not of course mean, for example, that music could draw a picture of Don Quixote and Sancho Panza—or tell us that the one was tall and thin, and the other short and stout, any more than it could describe the color of Dulcinea's eyes. But it is—in the view of the modern writers—possible for music, by means of harmonic color, tone color, and melodic contour, to symbolize a character. Further, if we study the subjects of Strauss's symphonic poems, we shall find that each of them deals with a well-defined type of humanity, since an individual is a fit subject for a symphonic poem

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only in so far as he is typical of something common to all human nature. And so Don Quixote is synonymous with the hyper-idealist,* whose lack of practical wisdom brings shipwreck to all his noble schemes—just as Sancho Panza is the embodiment of sound and homely common sense. After all, it is largely because Cervantes had the skill to elevate Don Quixote into a broadly human type which is for all time that his work has endured; and the composer's main object has been to grasp just those enduring features. Without going so far as some German commentators . . . we can see in it [the Don Quixote theme] a musical picture of a 'beautiful, ineffectual' nature, infinitely pathetic, though we cannot but smile at it. In the Sancho Panza theme there is a humor of the kind which has been called 'unbuttoned'; and it is in the constant action and reaction of the two elements that the chief

* Mr. James Fitzmaurice-Kelly has well said: "Of madness there are two kinds: Don Quixote's, which is sublime, and his commentators', which is ridiculous. . . . Like his contemporary, Shakespeare, like Dickens and Balzac, Cervantes was strongly drawn by the workings of the abnormal human mind. Their fascination for him was unceasing; in 'El Licenciado Vidriera,' in 'El Coloquio de los Perros,' in 'El Celoso Extremeno,' in episodic touches innumerable, he reverts with unfaltering interest to the theme of madness. With his exact, intuitive insight, he was a psychologist without theories and without (one may say) knowing it. Hamlet and Don Quixote are something more than mere contemporaries in point of time: they are brethren insane with a difference, twin examples developed with a rigorous, natural logic. If 'Hamlet' be the tragedy of thought, 'Don Quixote' is the tragi-comedy of action. Where the one dreamer doubts of the real, the other believes without reserve in the visionary." Yet some would have us believe that the book is a satirical romance with a key. According to Defoe, Don Quixote was the Duke de Medina Sidonia. Rawdon Lubbock Brown supplies a key from Don Quixote as the Duke of Lerma to the three ass-colts, the three princes of Savoy,—Philip, Victor Amadeus, and Emmanuel Philibert. Even Walter Savage Landor did not hesitate to say that Don Quixote represents Charles V., and that the book is "the most dexterous attack ever made against the worship of the Virgin," inasmuch as "Dulcinea was the peerless the immaculate; and death was denounced against all who hesitated to admit the assertion of her perfections." P. H.

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musical as well as psychological interest of 'Don Quixote' resides. . . . With regard to the intense realism of 'Don Quixote,' we must not forget, in considering it, the epithet 'fantastic,' which the composer has applied to the work; the music is, in short, mostly a realistic representation of phantasms rather than of actual occurrences, though the bleating sheep of the second Variation are of course real enough. But in the latter part of the work the wind-machine is used to simulate not a real gale, but a gale imagined by Don Quixote."

***

There is no program attached to the score of this work. The arrangement for pianoforte gives certain information concerning the composer's purposes.

"Don Quixote" is divided into an introduction, a Theme with Variations, and a Finale. The sections are connected without a break. The solo violoncello represents the Knight, and the solo viola Sancho Panza. Each variation portrays an incident in the novel.

INTRODUCTION.

Mässiges Zeitmass (moderato), D major, 4-4. Don Quixote plunged himself deeply in his reading of books of knighthood, "and in the end, through his little sleep and much reading, he dried up his brains in such sort, as he lost wholly his judgment. His fantasy was filled with those

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things that he read, of enchantments, quarrels, battles, challenges, wounds, wooings, loves, tempests, and other impossible follies."* The first theme (wind instruments) foreshadows the typical Don Quixote motive, and is here typical of knight-errantry in general. The next section (strings) represents the idea of knightly gallantry, and the whole theme ends with the passages that include the strange harmonies and portray his madness. These strange progressions recur frequently throughout the work. "He does not dream," says Mr. H. W. Harris, "that his reasoning is at fault or that he is the victim of self-delusion; on the contrary, he ascribes all such discrepancies to magic, by which he believes himself to be persecuted, which is clearly being employed to make things appear otherwise than his judgment assures him they really should be."

The first section of the first theme is ornamented (violas). Don Quixote grows more and more romantic and chivalric. He sees the Ideal Woman, his lady-love (oboe). The trumpets tell of a giant attacking her and her rescue by a knight. "In this part of the Introduction, the use of mutes on all the instruments—including the tuba, here so treated for the first time—creates an indescribable effect of vagueness and confusion, indicating that they are mere phantasms with which the Knight is concerned, which cloud his brain." A Penitent enters (muted violas *ff*). Don Quixote's brain grows more and more confused. The orchestral themes grow wilder. An augmented version of the first section of the theme (brass), followed by a harp glissando, leads to shrill discord—the Knight is mad. "The repeated use of the various sections of the first theme shows that his madness has something to do with chivalry." Don Quixote has decided to be a Knight-errant.

* Quotations from the novel itself are here taken from the translation into English by Thomas Shelton (1612, 1620).—P. H.

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THEME.

"Don Quixote, the knight of the sorrowful countenance; Sancho Panza." Moderato, D minor, 4-4. The Don Quixote theme is announced by solo 'cello. It is of close kin to the theme of the introduction. Sancho Panza is typified by a theme given first to bass clarinet and tenor tuba; but afterward the solo viola is the characteristic instrument of Sancho.

VARIATION I.

The Knight and the Squire set out on their journey. "In a leisurely manner," D minor, 12-8. The beautiful Dulcinea of Toboso inspires the Knight (a version of the Ideal Woman theme), who soon sees some windmills (brass) and prepares to attack. A breeze arises (wood-wind and strings), and the Knight, angry at the challenge, attacks, and is knocked down by the sails (run in wood-wind, harp glissando, heavy drum-beats).

VARIATION II.

The victorious Battle against the Host of the Great Emperor Alifonfaron. "Warlike," D major, 4-4. There is a cloud of dust; surely a great army approaches; the Knight rushes to fight, in spite of the warnings of Sancho, who sees the sheep. There is a pastoral figure (wood-wind), and out of the dust-cloud (strings) comes a chorus of "Ba-a-a-a" (muted brass). Don Quixote charges, and puts the foe to confusion.

VARIATION III.

The Dialogues of the Knight and the Squire. Moderato, 4-4. Sancho questions the worth of such a life. Don Quixote speaks of honor and glory (first theme), but Sancho sees nothing in them. The dispute waxes hot. Don Quixote speaks nobly of the ideal. Sancho

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VARIATION IV.

The Adventure with the Penitents. "Somewhat broader," D minor, 4-4. A church theme (wind instruments) announces the approach of a band of pilgrims. Don Quixote sees in them shameless robbers and desperate villains, and he attacks them. They knock him senseless and go on their prayerful way. Sancho, sorely disturbed, rejoices when his master shows signs of life, and, after he has helped him, lies down by his side and goes to sleep (bass tuba, double-bassoon).

VARIATION V.

The Knight's Vigil. "Very slow," 4-4. Don Quixote is ashamed to sleep. He follows the knightly custom and holds watch by his armor. Dulcinea answers his prayers and appears to his vision (the Ideal Woman theme, horn). A cadenza for harp and violins leads to a passage indicative of his rapture.

VARIATION VI.

The Meeting with Dulcinea. G major, 2-4, 3-4. A common country wench comes along (wood-wind, tambourine), and Sancho by

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way of jest points her out to his master as Dulcinea. The Knight cannot believe it. Sancho swears it is so. The Knight suddenly knows that some magic has worked this transformation, and he vows vengeance.

VARIATION VII.

The Ride through the Air. D minor, 8-4. Knight and Squire sit, blindfolded, on a wooden horse, which, as they have been made to believe, will bear them through the air. Their respective themes soar skyward. The wind whistles about them (chromatic flute passages, harp, drum-roll, wind-machine). They stop suddenly (long-held bassoon note), and, looking about them, they think themselves still on the ground. "The persistent tremolo of the double-basses on one note may be taken to mean that the two did not really leave the solid earth."

VARIATION VIII.

The Journey in the Enchanted Bark. Don Quixote sees an empty boat, and he is sure it is sent by some mysterious power, that he may do a glorious deed. He and Sancho embark. His typical theme is changed into a barcarolle. The boat upsets, but they succeed in gaining the shore; and they give thanks for their safety (wind instruments religioso).

VARIATION IX.

The Combat with two Magicians. "Quickly and stormily," D minor, 4-4. Don Quixote is again on his famous horse, eager for adventure. Two peaceable monks are jogging along on their mules, and the Knight sees in them the base magicians who have worked him harm. He charges them and puts them to flight. The two themes are a version of the Don Quixote motive and an ecclesiastical phrase for the bassoons.

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Don Quixote, defeated by the Knight of the White Moon, returns home, and resolves to be a shepherd. "Know, sir," said the Knight of the White Moon, "that I am styled the Bachelor Samson Carrasco, and am one of Don Quixote's town; whose wild madness hath moved as many of us as know him to compassion, and me amongst the rest most; and believing that the best means to procure his health is to keep him quiet, and so to have him in his own house, I thought upon this device." So said this knight after the furious battle which is thus described:—

"They both of them set spurs to their horses, and the Knight of the White Moon's being the swifter, met Don Quixote ere he had run a quarter of his career so forcibly (without touching him with his lance, for it seemed he carried it aloft on purpose) that he tumbled horse and man both to the ground, and Don Quixote had a terrible fall; so he got straight on the top of him; and, clapping his lance's point upon his visor, said 'You are vanquished, Knight, and a dead man, if you confess not, according to the conditions of our combat.' Don Quixote, all bruised and amazed, without heaving up his visor, as if he had spoken out of a tomb, with a faint and weak voice, said, 'Dulcinea del Toboso is the fairest woman in the world, and I the unfortunatest Knight on earth; and it is not fit that my weakness defraud this truth; thrust your lance into me, Knight, and kill me, since you have bereaved me of my honor.' 'Not so truly,' quoth he of the White Moon, 'let the fame of my Lady Dulcinea's beauty live in her entireness; I am only contented that the grand Don Quixote retire home for a year, or till such time as I please, as we agreed, before we began the battle.' And Don Quixote answered that, so nothing were required of him in prejudice of his Lady Dulcinea, he would accomplish all the rest, like a true

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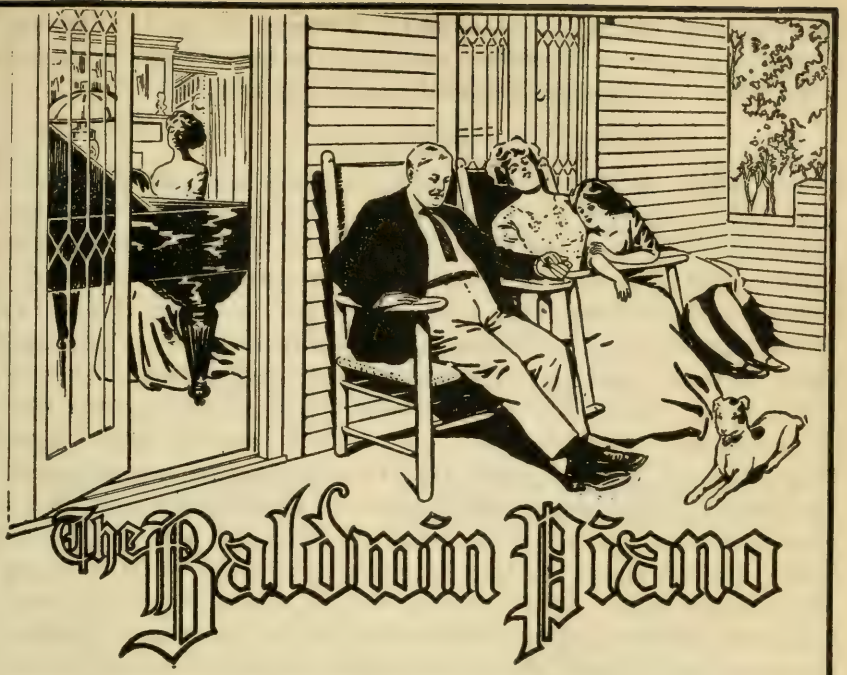
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and punctual knight." The variation portrays the fight. The pastoral theme heard in the second variation—the battle with the sheep—reappears. Don Quixote loses one by one his illusions.

FINALE.

The death of Don Quixote. "Very peacefully," D major, 4-4. The typical theme of the Knight takes a new form. The queer harmonies in a section of this theme are now conventional, commonplace. "They stood all gazing one upon another, wondering at Don Quixote's sound reasons, although they made some doubt to believe them. One of the signs which induced them to conjecture that he was near unto death's door was that with such facility he was from a stark fool become a wise man. For, to the words already alleged, he added many more so significant, so Christian-like, and so well couched, that without doubt they confidently believed that Don Quixote was become a right wise man. . . . These heavy news opened the sluices of the tears-ful and swollen-blubbering eyes of the maid, of the niece, and of his good Squire Sancho Panza; so that they showered forth whole fountains of tears and fetched from the very bottom of their aggrieved hearts a thousand groaning sighs. For in effect (as we have already declared elsewhere) whilst Don Quixote was simply the good Alonso Quixano, and likewise when he was Don Quixote de la Mancha, he was ever of

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a mild and affable disposition and of a kind and pleasing conversation: and therefore was he not only beloved of all his household, but also of all those that knew him. . . . He had no sooner ended his discourse, and signed and sealed his will and testament, but a swooning and faintness surprising him, he stretched himself the full length of his bed. All the company were much distracted and moved thereat, and ran presently to help him; and during the space of three days, that he lived after he had made his will, he did swoon and fall into trances almost every hour. All the house was in a confusion and uproar; all which notwithstanding the niece ceased not to feed very devoutly: the maid servant to drink profoundly, and Sancho to live merrily. For, when a man is in hope to inherit anything, that hope doth deface or at least moderate in the mind of the inheritor the remembrance or feeling of the sorrow and grief which of reason he should have a feeling of the testator's death. To conclude, the last day of Don Quixote came, after he had received all the sacraments; and had by many and godly reasons made demonstration to abhor all the books of errant chivalry. The notary was present at his death and reporteth how he had never read or found in any book of chivalry that any errant knight died in his bed so mildly, so quietly, and so Christianly as did Don Quixote. Amidst the wailful plaints and blubbering tears of the bystanders, he yielded up the ghost, that is to say, he died."

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Operas: "Don Chisciotto della Mancia," Sajon (Venice, 1680); "Der irrende Ritter Don Quixote de la Mancha," book by Hinsch, music by Förtsch (Hamburg, 1690); "Don Quixote," book by d'Urfey, music by Purcell and others (London, 1694), a play with incidental music; "Don Chisciotto in Sierra Morena," by Conti (Vienna, 1719); "Don Chisciotto alla corte della duchessa," by Caldara (Vienna, 1727); "Don Chisciotto," intermezzo, Padre Martini (about 1730), by Treu (Breslau, 1727), by Holzbauer (Mannheim, 1755); "Don Chisciotto della Mancia," intermezzo by da Feo (about 1740); "Don Chisciotto alle nozze di Gamazzo," book by Boccherini, music by Salieri (Vienna, 1771); "Don Chisciotto della Mancia," Paesiello (Naples, 1769); "Ritter Don Quixote—Das Abenteuer am Hofe," by F. Spindler (about 1790); "Don Chisciotto," Piccinni (Naples, 1770), Schack (Vienna, 1792), Hubatschek (Hermannstadt, 1792), Tarchi (Paris, 1791), Dittersdorf (Oels, 1795), Generali (text by Rossi, Milan, 1805), Miari (Venice, about 1810), Manuel Garcia (New York, 1827),* Mercadante (Cadiz, 1829), Mazzucato (Milan, 1836), L. Ricci (Venice, 1881); "Die Abenteuer des Ritter Don Quixote de la Mancha," L. Seidel (Berlin, 1811); "An Adventure of Don Quixote," Macfarren (London, 1846); 'Don Quixote," Rauchenecker (Elberfeld, 1897), Kienzl (Berlin, 1898); "Don Quichotte," book by Barbier and Carré, music by Boulanger (Paris, 1869); "Don Quichotte," book by Deschamps, music by Pessard (Paris, 1889); Renaud (Paris, 1895), Massenet (Monte Carlo, 1910).

"Sancio Pansa, governatore dell' isola Barattaria," Caldara (Vienna, 1733); "Sancho at Court: The Mock Governor," James Ayres

* This date and this place of performance are given. I have been unable to verify the statement.—Ed.

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(London, 1741); "Sancho Pança dans son Ile," book by Poinsinet, Jr., music by Philidor (Paris, 1762); "Les Noces de Gamache," Bochsa (Paris, 1815); "Die Hochzeit des Gamacho," Mendelssohn (Berlin, 1827); "Sancho," in five acts, book by Yve-Plessis, music by Jacques Dalcroze (Geneva, 1897).

Operas that were suggested indirectly: "Le nouveau Don Quichotte," Champein (Paris, 1789), Moniuszko (Wilna, 1847).

Ballets: "Don Quichotte chez la Duchesse," scenario by Favart, music by Boismortier (Paris, 1743); "Don Quixote," by Wenzel Gährich (Berlin, about 1840); "Don Chisciotto," by Lucantoni (Milan, 1845); "Les Noces de Gamache," Lefebure (Paris, about 1800).

Operettas: "Don Quichotto et Sancho," music by Clapisson (Paris, December 11, 1847); "Don Quichotte et Sancho Pança," by Hervé (Paris, 1847); "Don Quixote," music by F. Clay (London, 1875); "Don Quixote," Roth and Weinzierl (Vienna, 1879); "Don Quixote," book by H. B. Smith, music by R. De Koven (Boston, 1889).

Pantomime, "L'Empire de la Folie: Le Mort et l'Apothéose de Don Quichote," by G. J. Navoigeville (Paris, 1799).

"Don Sanche; ou, le Château d'Amour," book by Théaulon and Nancé, music by Liszt (Paris, 1825) has probably little or nothing to do with Cervantes's story.

* * *

Add the "characteristic piece" for orchestra by Rubinstein, "Don Quixote," Op. 87, in which these incidents are portrayed: the fight with the sheep, the peasant woman mistaken for Dulcinea, the freeing of the criminals and the beating they give him, the despair of the Knight, his sanity, and death (Boston, Theodore Thomas, February 26, 1877; Symphony Concert, February 17, 1894).

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I call this his greatest work, because it is the one in which his qualities of realist and humanist come to their finest flower. It has all the fervor of "Don Juan" and all the humor of "Till Eulenspiegel," with a technic still more amazing than that of either of these works, and that riper feeling that could only come to him with the process of the years. I would rank the "Don Quixote" higher even than "Also sprach Zarathustra," because of this sensation that it gives us of the enormous fund of sincere emotion that underlies all Strauss's audacity and cleverness and that never leaves him even in his moments of most reckless

* This article was published before the production of Strauss's "Salome."—P. H.

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humor. Certainly "Also sprach Zarathustra" is a marvellous work. No such overwhelming picture of man and the universe has ever before been unfolded to our eyes in music. It almost makes the world-philosophy of Wagner seem, in comparison, like the bleat of evangelical orthodoxy. But it is in the "Don Quixote" that Strauss is most really and truly himself and most thoroughly human. It is here also that every trace of other men's style has definitely disappeared, for even in "Also sprach Zarathustra" we seem at times to catch the voice of Liszt. The "Don Quixote" marks the final rupture of the realist and the romantic schools in music. I say nothing here of its technic, though that alone is sufficient to make one ask one's self whether it is possible for music to develop further than this. Nowhere outside the work of glorious old Bach is there such a combination in music of inexhaustible fertility of imagination and the most rigid austerity in the choice of material. Description would avail nothing for these aspects of "Don Quixote"; every student must revel in the riches of the work on his own account. But, when we consider its more human qualities, the "Don Quixote" must be pronounced an epoch-making work, both in its form and its psychology. It is not a symphonic poem, but a series of variations upon practically three themes, Don Quixote, Sancho Panza, and Dulcinea; and for wit, humor, pathos, and humanism there is nothing like it in the whole library of music.

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shall be rhythmical as verse, precise as the language of science, and with undulations, modulations, as of a violoncello, flashes of fire; a style which would enter into the idea like the stroke of a stiletto; a style on which our thoughts would sail over gleaming surfaces, as it were, in a boat with a good wind aft. It must be said that prose is born of yesterday; verse is the form *par excellence* of the ancient literatures. All the prosodic combinations have been made, but those of prose are still to make."

No better description, it seems to me, could be had of the musical style of Strauss, with its constant adaptation to the emotional and intellectual atmosphere of the moment, and its appropriateness to the realistic suggestion of character and *milieu* which is his mission in music. His qualities are homogeneous. He is not a Wagner *manqué* nor an illegitimate son of Liszt, but the creator of a new order of things in music, the founder of a new type of art.

***

"Don Quixote" will then be recognized to be in some ways the profoundest, noblest thing Strauss has ever done. It is, of course, extraordinarily realistic in his imitations at times, and I can imagine how the sheep and the wind-machine jar on the nerves of ordinarily sensitive people. But you must just laugh at these things and pass them by, take them as a piece of deliberate musical impertinence, and laugh with the composer, not at him. It is really a gratuitous assumption that Strauss is a fool because he has given free wing to his *diablerie* here and there. He knows as well as any one the precise value of all this kind of thing, but he apparently claims that once or twice in a lifetime it is worth doing for the pure fun of it. We must first of all get the right point of view if we are to understand "Don Quixote." It is all set in a strange, mad atmosphere; the folly that hovers round it is part

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of the psychology of the piece; and it is the perfect transmutation of the mental processes of Quixote into tone that makes the work so wonderful, so unique. If a man is not smitten through and through by the pathos of section after section of the piece, I can only say, for my part, that he has not grasped the real significance of the work. Frequent hearing of it will make the extraordinarily original musical tissue quite familiar to men's ears, and, when this has been done, there will be no bar to the comprehension of the profoundly human psychology of a masterpiece that only Strauss could have written. The score is a treasure-house of true and noble things, which only come to you in full force when you have steeped yourself in its strange atmosphere. Take, for example, the variation immediately preceding the Finale, representing the weary homeward ride of Quixote and Sancho after the Don's defeat by the Knight of the White Moon. In these long descending wails of the orchestra you have all the anguish, all the disillusionment of the poor knight painted with an expressiveness, a fidelity, that sets one thinking of visual as well as auditory things. He illustrates the scene as consummately as a pictorial artist could do, and at the same time throws over it the melting melancholy that music alone among the arts can express. You can see these poor broken creatures, with bowed heads, pacing wearily along on steeds, no less sorry, no less bruised than themselves. The whole thing breathes physical and mental fatigue and moral despair.

. . . What makes the "Don Quixote" so great a work is, in a word, the wise and tender humanity of its humor. We can put aside, if we like, all the wonderful witchery of its technic, its extraordinary graphic power, its exhilarating and amusing imitations of reality,—for there is here a descriptive sense surpassing in its manifestations "Till Eulenspiegel" and "Ein Heldenleben" at their best. The wise man, who accepts with thankfulness all that music can give him, will not reject all this with a sneer and a condescending remark about music "confining itself to its proper province." The day has gone by for primitive academic æsthetics of that kind. But I do not want to lay stress upon this side of "Don Quixote" simply because there is infinitely more in the work than this. It represents musical character-sketching brought to a finer point of perfection than can be met with anywhere outside the magic world of Wagner. But it differs from Wagner's drawing in that it is less opulent, more concise, more sharply conceived: it is wholly appropriate to the sketching-block upon which the characters are drawn, just as Wagner's heroic figures depend upon and are justified by the huge canvas and the gorgeous range of color that he is able to devote to them. The "Don Quixote" puts us in mind of first-rate book illustration: we could hardly see the characters more distinctly, both in themselves and in relation to their surroundings, if they were set before us in black and white.

And how tender the drawing is, how exquisitely human is the feeling for these two poor tragic-comic actors. It is this that finally makes the work so precious,—its unfailing pity, its intuitive avoidance of anything that would make it simply unthinking comedy. Strauss's Sancho is very humorous, but your laughter at him is always softened with tears; while the portrait of Quixote has an added touch of pathos in that it invariably suggests the spare, worn frame of the poor, middle-aged knight. It is true in this as in every other respect. His love-singing is that of a middle-aged man; the pitiful sorrow that envelopes the ride homeward after his defeat is that of middle age; the knight is broken, disillusioned, as only men can be whose physical as well as mental forces have passed their prime.

. . . "The German literary laugh," says Mr. Meredith in his "Essay on Comedy,'" "like the timed awakenings of their Barbarossa in the hollows of the Untersberg, is infrequent and rather monstrous—never a laugh of men and women in concert. It comes of unrefined abstract fancy, grotesque or grim, or gross, like the peculiar humors of their little earthmen. Spiritual laughter they have not yet attained to." So much may be said, I think, of some of Strauss's laughter. Here and there—in "Ein Heldenleben," for example—it seems to come from the dry and wizened throat of the "little earthmen": it is not yet broadly and deeply human, not yet cosmopolitan in its appeal. His humor on occasions like this is very like Jean Paul's: you hardly know whether he is laughing with you or at you—perhaps he does not quite know himself. But in "Don Quixote" you have the philosophic

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laughter of the great humanist. It is not to be found there only among Strauss's works. It gave warmth and pathos to "Till Eulenspiegel," for, wonderful humoresque as that is, its informing spirit is something much more complex and much more pity-moving than the idly humorous. We half assimilate only half of "Till Eulenspiegel" if we see nothing but *diablerie* in it. But it is in "Don Quixote" that the blending of tears and laughter is most perfect.

STREET MUSICIANS.

(From the London *Times*, April 9, 1910.)

"There's nothing in it nowadays, sir," said the peripatetic cornet-player whom I had asked in to slake his thirst. "Why, it's a good day for me when I take a couple o' bob a'ter nigh bustin' my innards and trampin' the stones till I can't feel my legs. A performer on this instrument must keep his mouth moist—specially in a east wind—and in course I must have a drink between whiles, which runs away with money. Beer? In course, when I can get it; the cornet ain't a teetotal instrument. Now I remember when I'd only to make a pitch in front of any 'ouse" (meaning a public-house, of course) "and give 'em something stirring to be asked in to wet my neck, and them in the tap would al'ays be good for a handful of browns. Now, if you please, I has to invite myself in and pay like one o' the public, and p'r'aps be told I'm a (adjective) noosance while I has my glass that's been bought and paid for out o' takings. And, if there be no takings, why there's nothing more in it than cold water out of a drinking-fountain. No, sir, there's nothing in music nowadays. The police? No, I've nothing agen the police. Live and let live's their principle so long as a man's honest, and, if they do move you on

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'cos some big bug complains out of a winder, they only expect you to walk round the next corner. And then, likely as not, you get a shower" (of coppers) "from the old bloke's neighbors who don't like his lordly ways, as if he owned their street, and won't see the bread taken out of a poor musician's mouth. I've had a servant-gal sent out to me to say, 'Master says he'll give you in charge if you don't go away at once,' and, havin' passed on the news, 'and me sixpence from herself like a lady if ever a lady was. It's the poor people we depends on nowadays, sir. Not but what the unems., who ain't really lookin' for no job, is a great drawback. They don't kerry no instruments,—if they had 'em, they'd pawn 'em for drink,—but they sings; and the worse they sings, the more they steals away from the musicians. Mebbe I'd take more if I sold her" (meaning his instrument) "and set up as an unemployed cornet-player."

Of many conversations I have had with all sorts and conditions of street musicians, the foregoing seems most worthy of quotation. Moreover, the man was really a competent musician, good enough for any ordinary band, I should say. Not quite as good, no doubt, as the overlooker in clogs who was called upon to take the part of the trumpet soloist in Sir Charles Hallé's band when "The Messiah" was being given in Blackburn. When the time came for "The trumpet shall sound," he was asked if he was ready, replied, "Aah; brast off!" and gave such a fine rendering of the obbligato that every member of the famous band stood up and cried, "Bravo, trumpeter!" Some of the London musicians, who manage to make a living, would earn nothing but half-bricks in Lancashire or Yorkshire. Thirty years ago the parts of Lancashire under the purple Pennines were pervaded by itinerant musicians, true artists for the most part, who were always heartily and hospitably received in the lesser towns and hamlets, the



lessees of wayside taverns being only too glad to provide them with a bed and a bellyful and a little money to take them on their way next morning. One of these minstrels, an old fiddler with a very fine fiddle ("hoo's worth her weight i' gowd," he would say), made tunes out of his own head-piece, one of which, composed to suit the jingle familiar to Lancashire children,—

> Abraham wan and Isaac span,
> And Jacob ran about with a little kitty can,—

still sings itself in my mind at times, conjuring up a vivid picture of a moorland road running down and down into a deep clough full of lights and the humming of a great factory.

For the sake of these antique musicians, friends of my vagrant boyhood, I have suffered the London street performers neither sadly nor gladly. But it must be admitted that the unemployed singer is a nuisance not only to the professional minstrel who suffers from his competition, but also to the whole community of those who are neither dead nor deaf. The stay-at-home citizen will often give pence to a sturdy work-shy fellow crawling along in the middle of the street (whereas the professional keeps to the gutter) and drawling out an emotional hymn, though he pays to have the notice "Street cries and musicians not allowed" put up at the entry and exit of his thoroughfare and is sometimes at the pains to see that it is carried out. Blocks of flats always attract both amateur and professional musicians, especially if the neighborhood be not expensive; and a year's residence in the lowest stratum but one of a set of these superimposed "mansions" has provided me with all the information I require for this dissertation. The warning aforesaid had been duly posted up at either end of the street, yet never for a single hour in the daytime or early

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evening was the street musician absent. The work-shy amateurs outnumbered the professionals by two to one, and it is the plain truth that they were rewarded in proportion to their incompetence as singers. Furthermore, the people in the more highly rented flats were the worst offenders in encouraging these doleful frauds. Once and once only did I give a penny to an amateur,—an old man who drove a pair (*i.e.*, had a stick in either hand to help him along) and offered boot-laces in a cheery, tuneful voice, singing what might have been a stave out of a chanty and beating time with his sticks. A week later I saw him in the Edgeware-road with the sticks under his arm, footing it briskly like the green old fraud he was. Never again! The tuneful unemployed are frauds to a man.

A great variety of professionals, good, bad, and indifferent, frequented the street in question, These (with one exception) I rewarded according to their merits. Two pipers with a tan-faced girl who danced prettily were welcome visitors, though I am not racially in love with Gaelic music,—fine, confused hearing, no doubt, for the Scot in exile. Still the girl danced with open-air gayety, and one of the pipers played like a Macrimmon for all that he was an arrant cockney without an "h" in his kit. Now and again a party of glee-singers appeared; and, though a woman took the treble part (which introduces a false coloring) and they were sometimes wofully flat, I was always glad to hear them, more especially as they would sing (by request) one or two of my favorite pieces. Never once did a German band appear. I am told on good authority that these fraternities (who are generally neither German nor a band) are more often heard in the outer suburbs and in the countryside, through which they tour in the summer-time. If they could afford better instruments, poor fellows, they would be passable. Some of them are competent musicians, but you cannot wring melodiousness out of a dirt-cheap German-made instrument. (Here it should be pointed out that the better class of London street musicians resort to the seaside in the summer with the latest comic songs and a supply of burnt cork. These "Jollity Boys," or whatever they call themselves, could hardly live if it were not for the easy pence

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of the populous seashore.) Only in the danker, darker half of the year did competent singers give performances in our street. But at all times virtuosi on a variety of instruments—from an accordion to a penny whistle—were inevitable. And it would happen that, in the dusk of a cheerless day, one of the few surviving hurdy-gurdies would begin its nasal dirge under my window. Then the lines of the Oxford poet—

> . . . As one
> Who, having heard a hurdy-gurdy, girds
> His loins and hunts the hurdy-gurdy man
> Blaspheming—

would recur, and it seemed a choice between homicide and suicide. I did not hunt him, but he did not get my halfpenny.

It would be a glorious task to persuade London's street musicians to play better music. As things are, they—more particularly the barrel-organ grinders—are the slaves of music-hall stuff. A plutocrat who supplied the grinders with fresh records of good music would be a benefactor to his race. In any case, however, nobody could be so heartless as to abolish the street organ. If this were done, the little children whose "nanna" is the nearest lamp-post would forget their dancing. Moreover, the organs, when they play the tunes that once were beautiful (the half-mechanical airs of old-style Italian opera), are the voices of this mechanism of London living the sorry-go-round of street life with all its idle iterations. The hurrying mechanical workers with their eyes on the pavement—

> Gray shadows in the glass that come and go
> This way and that without greeting—

move to no other rhythm than that of the worn-out organ with its spirit of tragical comedy in attendance, the peak-faced monkey in his cheap, gaudy garments who ought to be made a Doctor of Music, if he and we had our rights.

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IN DEFENCE OF TRANSCRIPTIONS.

(From the *Times*, London, October 30, 1909.)

The programme of Signor Busoni's recital last Saturday consisted entirely of transcriptions by the pianist of various works by Bach, Mozart, Beethoven, Paganini, and Liszt. At the first of the concerts given this season by the Classical Concert Society Mr. Borwick played his own transcription of Bach's well-known Organ Prelude and Fugue in G; and only a week or so ago the *répertoire* of the Queen's Hall Orchestra was increased by an arrangement for orchestra by Mr. Wood of some movements from Bach's organ sonatas. This is not characteristic of latter-day programmes alone. For many years the names of Bach-Liszt, Wagner-Wilhelmj, Schubert-Tausig, and other composite composers have been familiar in the concert-room. A glance at publishers' lists will show that whole pages are devoted to transcriptions, and in a volume like the thematic catalogue of Brahms's works there is hardly an entry of an instrumental composition which is not followed by a string of alternative versions. Wherever we turn we are brought face to face with transcriptions and arrangements, and the number and variety which are to be found show that the habit of making them is not casual, but systematic. Anything which is systematic is worth inquiring into, and, when one hears the conservative school dismissing

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the work of transcribers with a horrified wave of the hand as mere vandalism, one can only regard their words (to quote a well-known Latinist) as speech divorced from thought.

Even when the question of the value and legitimacy of transcriptions is regarded impartially, certain fallacies are commonly met with in discussing the subject. In the first place, it is generally assumed that transcriptions are made only for the piano. It is quite true, of course, that every conceivable kind of music, from operas, symphonies, and string quartets down to songs and instrumental solos and duets, has been arranged for the piano. It is also quite natural, for most people possess pianos and many try to play them. But it is not fair to make the pianist, for all his sins, a scapegoat on every occasion, and in this case it is all the more unfair, as practically every instrument in the orchestra has had music arranged for it, and even the orchestra itself is responsible for a certain number of transcriptions. Bach's Organ Toccata in F, movements from his organ sonatas, Mendelssohn's "Spring Song" from the *Lieder ohne Worte*, Weber's "Invitation à la Valse," Schumann's "Bilder aus Osten," a group of Bizet's "Jeux d'Enfants," originally written for four hands, the funeral marches from piano sonatas by Chopin and Beethoven, and many other pianoforte pieces too numerous to mention have been transferred to the orchestra. And, now that singers like to sing songs as well as *scenas* from operas with the band, it is fairly common to find the accompaniments in Schubert's songs orchestrated for the purpose, while some composers—Berlioz, for instance, and Hugo Wolf—have forestalled the professional arranger by doing the work themselves. As to the various instruments in the orchestra, the limited *répertoire* available for most of them has led to the fabrication of numerous transcriptions. Wind instruments, in particular, are badly off for solo music, and so they play things which were originally written for string instruments of more or less corresponding compass. The double-bass, again, is not well supplied, so some one arranges for it a work for bassoon by Mozart, or a concerto by Handel. Similarly the harp, when it is tired of Saint-Saëns, Debussy, and the few composers who have written specially for it, likes to play the pianoforte works of Chopin. Even drums have made their voices heard and had music transcribed for them.

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It is, secondly, quite inaccurate to suppose that musicians arrange only other people's music, and not their own. Apart from the familiar case of Handel's taking his Italian chamber duets and converting them into the stupendous choruses of *The Messiah*, there are heaps of instances of the great composers, not expanding and rearranging, but literally resetting their works for a different instrument or combination of instruments. In Bach, for instance, we find movements of pianoforte concertos and suites for violin turned into orchestral preludes to church cantatas. We find violin works arranged for piano (and, in one case, even for organ), and piano works arranged for violin. Beethoven arranged his Second Symphony as a piano trio and his violin concerto as a piano concerto. Brahms used the same material twice over in two familiar cases,—the Sonata for two pianos, which was arranged from the piano Quintet in F minor, and the Variations on the Theme of Haydn, which are written for orchestra and for two pianos.

A further fallacy is to suppose that there is something sacrilegious in rearranging some one else's music, whatever one does with one's own, independently of the success or failure with which it is done. It may be comforting to some to call it sacrilegious when they think of Liszt, but not so convenient when they are reminded that there is hardly a single composer, from the great men down to those of the present day, who has not rearranged or adapted the works of other writers. Bach made numerous piano transcriptions of the violin works of contemporary Italians, arranging amongst other things of Vivaldi a Concerto for four violins as a concerto for four pianos; Mozart arranged five of the fugues from the "48" for string quartet; both Schumann and Mendelssohn provided Bach's Chaconne with an accompaniment, and Busoni has transcribed it for the piano; Schumann also

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transcribed some of Paganini's violin caprices; Liszt rewrote Schubert's *Wanderer* Phantasia, and Busoni has rewritten that arrangement—but the list might be extended indefinitely.

Of course, if the transcriber bungles his work, or if he is not in complete sympathy with the composer whom he is transcribing, or if he allows his own personality to obscure the figure of the original composer (as Liszt sometimes, but not by any means always, does), then the best place for his transcription is the paper basket. But if he succeeds in rescuing great masterpieces from oblivion or neglect, if he can enable us to hear beautiful things which without him we should never hear, or if he can quicken and vitalize the music of the past and make it intelligible and alive for us, are we to call him a Philistine and pass by on the other side? Ought we not rather to honor him for saving beauty that was lost and for recreating beauty that was dead?

The noblest works of Bach have been rescued from the stuffy obscurity of the organ loft and made familiar to thousands of concert-goers by Liszt, Tausig, D'Albert, Busoni, Philipp, and other pioneers. Godowsky has taken the ballet music of Lully and Rameau and preserved it for modern ears by making it dance to a modern piano, just as Stanford and Wood have preserved the old Irish ballads by supporting the voice with rich polyphonic accompaniments. To play and sing these things as they were written without the ears that they were written for and without the conditions under which they were originally given will generally end in their being damned as "quaint." No art was quaint while it was living, and the function of transcribers has been to keep things alive.

Not all transcriptions, of course, are artistic in aim or vital in effect. Some, like those of Beethoven and Schubert, have been undertaken to please a friend, or, like many of Brahms's and Dvořák's, because a publisher asked for them, or, as too many young composers have found, because a piece of hack-work brought them in a few guineas. The great age for rearrangements of this sort was the eighteenth century;

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for when every one took his instrument with his walking-stick under his arm, and packed his music-case with his linen as a matter of course, the number of impromptu musical performances which had to be supplied by the Court and Household musicians was legion, and there is little of the chamber music by well-known names of that period which was not altered and reset as occasion required.

But the artistic and beautiful transcriptions which the great composers and pianists have given us are what we are here concerned with, and for these the claim is made that they are real and valuable contributions to music. They come to us with the beauty of the original and with an added beauty of their own. No one who has played Brahms's transcriptions of his own symphonies or Liszt's of Beethoven's, no one who has looked at Bizet's *Pianiste Chanteur* or Franck's transcriptions of *Les Eolides* and the symphonic interlude in *Rédemption*, or the arrangement of the air in D minor from the ballet in *Orphée* by Saint-Saëns and Sgambati, can have helped being struck not only by the ingenuity with which the texture of the orchestral writing is taken to pieces and rewoven for the keyboard, but also with the actual beauty of the arrangement itself. Other examples of arrangements of striking beauty and interest besides those already mentioned may be found in Brahms's version of Schumann's Piano Quartet and of his own Piano Quartet in A as piano duets, and in Schumann's Piano Quintet as arranged by Clara Schumann in the same way. Schubert also made beautiful transcriptions of some of his own overtures, and it is now almost certainly established that the lovely duet known as the "Grand Duo" is a transcription of the lost Gastein symphony.

The chief reason why these arrangements are beautiful as well as successful is that the men who made them have realized that in rewriting for one instrument music that was originally written for another it is no use transcribing note for note. What has to be done is to

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obtain not an imitation but a corresponding effect, not a mere copy but a re-creation. A great Greek scholar of our day has pointed out that translation with success is always possible when in the translator's language there exists a native form and manner corresponding. And what is true of language is true of music. To translate one kind of music into another, you must use a language and an idiom that correspond. If the literal transcription may be said to be like a photograph, the free translation is like an engraving, and, as in an engraving, the pleasure of enjoying it is twofold,—there is the pleasure that one takes in the beauty of the original, and there is the pleasure that one takes in the new form of it and in the skill spent in transferring an idea from one medium into another. Bach's Chaconne in Brahms's arrangement of it as a piano study for the left hand is a transcription; in Busoni's glowing arrangement of it as a piano piece it is a translation. In some of his arrangements Busoni has expanded the original material. In his transcription, for instance, of the Prelude and Fugue in D major from the first book of the "48" he has written a cadenza in which the themes of both prelude and fugue are combined. Similarly Saint-Saëns has added to his arrangement of a movement from the ballet in *Alceste* a remarkably effective fugue on the various subjects, and Liszt, while keeping more or less strictly to the text in some of the songs which he has arranged, in others (in "Adelaïde," for instance) has practically made a free fantasia out of the original. But the question of free fantasias and of that specialized form of free fantasia, the variation on a theme, lies beyond the scope of this article, which is only concerned to show that the composite composer has preserved and created a great quantity of beautiful music, and that we cannot therefore afford to ignore the significance of his hyphen.



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Selections—Overture, Scherzo, Notturno, Wedding March—from the Music to "A Midsummer Night's Dream," Op. 61.

Felix Mendelssohn-Bartholdy

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

Translations by Schlegel and Tieck of Shakespeare's plays were read by Mendelssohn and his sister Fanny in 1826. The overture, "A Midsummer Night's Dream," was written that year, the year of the String Quintet in A (Op. 18), the Sonata in E (Op. 6), and some minor pieces. It was written in July and August, and completed on the 6th of the latter month.

Klingemann tells us that part of the score was written "in the summer, in the open air, in the Mendelssohn's garden at Berlin, for I was present." This garden belonged to a house in the Leipziger Strasse (No. 3). It was near the Potsdam gate, and when Abraham Mendelssohn, the father, bought it, his friends complained that he was moving out of the world. There was an estate of about ten acres. In the house was a room for theatrical performances; and the centre of the garden-house formed a hall which held several hundred, and it was here that Sunday music was performed. In the time of Frederick the Great this garden was part of the Thiergarten. In the summer houses were writing materials, and Felix edited a newspaper, called in summer *The Garden Times*, and in the winter *The Snow and Tea Times*.

Mendelssohn told Hiller that he had worked long and eagerly on the overture: "How in his spare time between the lectures at the Berlin University he had gone on extemporizing at it on the piano of a beautiful woman who lived close by; 'for a whole year, I hardly did anything else,' he said; and certainly he had not wasted his time."

It is said that Mendelssohn made two drafts of the overture, and discarded the first after he completed the first half. The earlier draft

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began with the four chords and the fairy figure; then followed a regular overture, in which use was made of a theme typical of the loves of Lysander and Hermia and of kin to the "love melody" of the present version.

The overture was first written as a pianoforte duet, and it was first played to Moscheles in that form by the composer and his sister, November 19, 1826. It was performed afterward by an orchestra in the garden-house. The first public performance was at Stettin in February, 1827, from manuscript, when Karl Löwe conducted. The critic was not hurried in those days, for an account of the concert appeared in the *Harmonicon* for December of that year. The critic had had time to think the matter over, and his conclusion was that the overture was of little importance.

The overture was performed in England for the first time on June 24 (Midsummer Day), 1829, at a concert given by Louis Drouet*

* Louis Drouet, distinguished flute player, was born at Amsterdam in 1792, the son of a barber. He died at Bern in 1873. A pupil of the Paris Conservatory, "he played there and at the Opéra when he was seven years old." From 1807 to 1810 he was teacher to King Louis of Holland; in 1811 he was flute player to Napoleon and later to Louis XVIII. He went to London in 1815, and then travelled extensively as virtuoso. In 1836 he was appointed conductor at Coburg, and in 1854 he visited the United States. He composed over one hundred and fifty pieces for the flute, and it is said that he wrote "Partant pour la Syrie" from Queen Hortense's dictation. William Hazlitt heard Drouet in April, 1816, and wrote: "Mons. Drouet's performance on the flute was masterly, as far as we could judge. The execution of his variations on 'God save the King' astonished and delighted the connoisseurs. Those on 'Hope told a flattering tale' were also exquisite. We are, however, deep versed in the sentiment of this last air; and we lost it in the light and fantastic movements of Mons. Drouet's execution. He belongs, we apprehend, to that class of musicians, whose ears are at their fingers' end; but he is perhaps at the head. We profess, however, to be very ignorant in these matters, and speak under correction". (*The Examiner*: article "The Oratorios," April 14, 1816).

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in the Argyll Rooms, when Mendelssohn played for the first time in that country Beethoven's pianoforte concerto in E-flat major. Mendelssohn conducted the performance of the overture. The composer conducted it again in London, July 13, 1829, at a concert given by Henriette Sontag for the benefit of the inundated Silesians. The singers at this concert were Mmes. Malibran, Sontag, Camporese, Pisaroni and Messrs. Velluti, Pellegrini, Zuchelli, Curioni, Donzelli, De Begnis, Torri, Graziani, Bordogni. Among the instrumental performers were the pianists, Moscheles and Mendelssohn, the flutist Drouet, Puzzi, horn player, Bohrer, and Lindley, violoncellist.

Sir George Smart, who returned from the concert of June 24, with Mendelssohn, left the score of the overture in a hackney coach. So the story is told; but is it not possible that the blameless Mendelssohn left it? The score was never found and Mendelssohn rewrote it. The overture was played in England for the first time in connection with Shakespeare's comedy at London, in 1840, when Mme. Vestris appeared in the performance at Covent Garden.

The orchestral parts were published in 1832; the score in April, 1835.

The overture dedicated to his Royal Majesty the Crown Prince of Prussia is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, ophicleide, kettledrums, and the usual strings.

The original title was Concert overture: "Midsummer Night's Dream," and the original opus number was 21.

The overture opens Allegro di molto, E major, 2-2, with four prolonged chords in the wood-wind. On the last of these follows immediately a pianisimo chord of E minor in violins and violas. This is followed by the "fairy music" in E minor, given out and developed

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by divided violins with some pizzicati in the violas. A subsidiary theme is given out fortissimo by full orchestra. The melodious second theme, in B major, begun by the wood-wind, is then continued by the strings and fuller and fuller orchestra. Several picturesque features are then introduced: the Bergomask* dance from the fifth act of the play; a curious imitation of the bray of an ass in allusion to Bottom, who is, according to Maginn's paradox, "the blockhead, *the* lucky man on whom Fortune showers her favors beyond measure"; and the quickly descending scale-passage for violoncellos, which was suggested to the composer by the buzzing of a big fly in the Schoenhauser Garten. The free fantasia is wholly on the first theme. The third part of the overture is regular, and there is a short coda. The overture ends with the four sustained chords with which it opened.

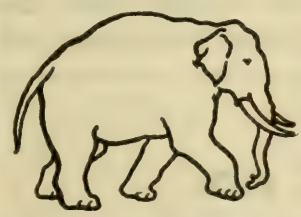
The overture was played in Boston for the first time at a concert of the Boston Academy of Music, February 21, 1846. When the Germania Musical Society first visited Boston, and gave twenty-nine concerts in the Melodeon in six weeks),—the first concert was on April 14,—the overture was played thirty-nine times. This orchestra was made up of only twenty-three players, and there was one violoncellist. Thomas Ryan in his memoirs told an entertaining story about his attempt to introduce the overture in Boston.

*
* *

In 1843 King Frederick William the Fourth of Prussia wished Men-

* Bergomask, or, properly, Bergamask Dance: A rustic dance of great antiquity, framed in imitation of the people of Bergamo, ridiculed as clownish in their manners and dialect. The buffoons throughout Italy delighted in imitating the jargon of these peasants, subject to the Venetians, and the custom of imitating their dancing spread from Italy to England. (Piatti, a native of Bergamo, took a peculiar pleasure in arranging Mendelssohn's dance for 'cello and pianoforte.) But see Verlaine's lines:—

Votre âme est un paysage choisi
Que vont charmant masques et bergamasques
Jouant du luth et dansant et quasi
Tristes sous leurs déguisements fantasques.



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delssohn to compose music for the plays, "Antigone," "A Midsummer Night's Dream," "Athalie," which should be produced in September. During March and April of that year Mendelssohn, who had written the overture in 1826, composed the additional music for Shakespeare's play. The rehearsals began in an upper story of the royal palace at Berlin, because the height of the room permitted the use of scenery much higher than that found ordinarily in theatres. Tieck had divided the play into three acts, and had said nothing to the composer about the change. Mendelssohn had composed with reference to the original division. The first performance was in the Royal Theatre in the New Palace, Potsdam, October 14, 1843, on the eve of the festival of the king's birthday. Mendelssohn conducted. Joachim, then an infant phenomenon, went from Leipsic to hear it. Fanny wrote to her sister at Rome: "Never did I hear an orchestra play so pianissimo. The dead-march for Thisbe and Pyramus is really stupendous; I could scarcely believe up to the last that Felix would have the impudence to bring it before the public, for it is exactly like the mock preludes he plays when you cannot get him to be serious." The play was performed at the Royal Theatre, Berlin, on October 18, 1843, and the two following nights under Mendelssohn's direction. At the first performance the cast was as follows: Theseus, Rott; Lysander, Devrient; Demetrius, Grua; Squenz, Schneider; Schnock, Rüthling; Zettel (Bottom), Gern; Flaut, Krüger; Schnauz, Weiss; Schlucker, Wiehl; Hippolita, Mme. Werner; Hermia, Miss Stich; Helena, Miss Schulz; Oberon, Miss Aug. von Hagn; Titania, Marie Freitag; Puck, Miss Charl. von Hagn. The play puzzled, and highly respectable persons declared it to be vulgar, but the music pleased.

The first performance in concert was in the Hannover Square Rooms, London, May 27, 1844, at the fifth concert of the Philharmonic Society. Mendelssohn led from manuscript. The solo sopranos were Miss Rainforth and Miss A. Williams. The first concert performance with

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spoken text was at Münster, May 24, 1851, at a Concert of the Cecilia Society led by Karl Müller.

The score was published in June, 1848; the orchestral parts in August of that year. The first edition for pianoforte was published in September, 1844.

Mendelssohn's music to the play consists of thirteen numbers: I. Overture; II. Scherzo, Entr'acte after Act I.; III. Fairy March in Act II.; IV. "You spotted snakes," for two sopranos and chorus, in Act II.; V. Melodrama in Act II.; VI. Intermezzo, Entr'acte after Act II.; VII. Melodrama in Act III.; VIII. Notturno, Entr'acte after Act III.; IX. Andante in Act IV.; X. Wedding March after the close of Act IV.; XI. Allegro Commodo and Marcia Funebre in Act V.; XII. Bergomask Dance in Act V.; XIII. Finale to Act V. Many of the themes in these numbers were taken from the overture.

NOTTURNO. This is an entr'acte between Acts III. and IV. Andante tranquillo, E major, 3-4. It is a commentary on the sleep of the two pairs of lovers in the wood at the close of the third act. A melodious part song is sung by horns and bassoons with melody in the first horn; a middle voice is now and then doubled by a clarinet. There is a simple bass of 'cellos and double-basses. There is a more agitated middle part, developed by the strings and wind. The first melody returns as before, but now there are eighth-note triplets in the strings and even eighth notes in the higher wood-wind. There is a short coda. The nocturne is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, and the usual strings.

SCHERZO. The scherzo (entr'acte between Acts I. and II.) is an Allegro vivace in G minor, 3-8. "Presumably Mendelssohn intended it as a purely musical reflection of the scene in Quince's house—the first meeting to discuss the play to be given by the workmen at the wedding—

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with which the first act ends. Indeed there is a passing allusion to Nick Bottom's bray in it. But the general character of the music is light and fairy-like, with nothing of the grotesque about it." The scherzo presents an elaborate development of two themes that are not sharply contrasted. The first theme has a subsidiary. The scherzo is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

WEDDING MARCH. Entr'acte between Acts IV. and V. Allegro vivace, C major, 4-4. It is a march with two trios. After introductory trumpet-calls the first theme is given out fortissimo by full orchestra. Each section is repeated. The first trio is in G major. The first section of the march returns in the tonic and is repeated. The longer second trio is in F major, and leads to a final return of the march in the tonic over a contrapuntal bass. There is a short and brilliant coda. The march is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, three trumpets, three trombones, ophicleide, kettledrums, cymbals, and the usual strings.

The combined entr'actes and incidental music to "Midsummer Night's Dream" are marked as Op. 61. The score of the whole work—with the overture included—is dedicated to Heinrich Conrad Schleinitz.*

***

Mendelssohn's sister Fanny once wrote: "We have grown up from childhood in the 'Midsummer Night's Dream,' so to speak, and Felix has really made it so wholly his own that he has simply reproduced in music what Shakespeare produced in words, from the splendid and really festal wedding march to the mournful music on Thisbe's death, the delightful fairy songs and dances and entr'actes—all men, spirits, and clowns, he has set forth in precisely the same spirit in which Shakespeare had before him." And does not the biographer, Mr. Lampadius, insist that the play of Shakespeare, who was discovered by daring German explorers in the jungles of foreign literature, has gained by Mendelssohn's music?

***

The Germania Musical Society announced in Boston a performance

* Schleinitz (1802–81) was a counsellor of justice (in England king's counsel) and one of the board of directors of the Gewandhaus at Leipsic. After Mendelssohn's death he was director of the Leipsic Conservatory. Moscheles says in his diary that Schleinitz had "a lovely tenor voice."

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on March 6, 1852, of the "entire music" of Mendelssohn to Shakespeare's play, with Mrs. F. Kimberly, reader; but the vocal music was not sung on this occasion in spite of the announcement.

At performances of "A Midsummer Night's Dream" at the Boston Theatre in 1856—the first of the series was on April 14—music by Mendelssohn, Horn, T. Cooke, and Comer, was performed. John Gilbert played Bottom; John Wood, Flute; Mrs. Barrow, Overon; Emma Taylor, Titania; and Mrs. John Wood, Puck.

The music was played and sung in Music Hall, Boston, March 21, 1857, with Mrs. Harwood and Miss Marie Fries (a sister of Wulf Fries, afterward Mrs. Bishop) as the solo singers. Fanny Kemble read the text. Carl Zerrahn conducted. There were "full orchestral and choral adjuncts." "The entertainment was for the benefit of the Mercantile Library Association, which realized over $1,500 from the venture, the reader generously waiving payment for her services.

There was a performance in Music Hall on the tercentennial anniversary of Shakespeare's birthday, April 23, 1864. Mr. Lang conducted.

Music by Mendelssohn was performed at Selwyn's Theatre, Boston, in November, 1869, when the comedy was given with an extraordinarily strong cast, which included F. Robinson, Theseus; C. R. Thorne, Jr., Lysander; Mary Wells, Hippolyta; Virgina Buchanan, Helena; Mary Cary, Titania; Blanche Davenport, First Fairy; Stuart Robson, Bottom; W. J. Lemoyne, Flute; Kitty Blanchard, Puck.

There was a performance of the overture and incidental music in Boston at a concert of the Boston Symphony Orchestra, led by Mr. Paur, April 14, 1894. Mr. George Riddle read the text; Mrs. Marie Barnard Smith and Miss Harriet S. Whittier were the solo singers; the chorus was made up of members of the Cecilia.

There have been other performances in Boston. It may be added that the Scherzo, Notturno, Fairies' March, Lullaby, Finale, and Wedding March were "done into dance" by Miss Isadora Duncan, in the conservatory of a private house at Newport, R.I., September 28, 1898.

Mr. Victor Herbert, in his arrangement of the music for Mr. Nat Goodwin's revival of "Midsummer Night's Dream" (1903), added to Mendelssohn's score transcriptions of certain "Songs without Words" and numbers based on phrases from the unfinished opera "Loreley" and from chamber music. He was not the first. When Shakespeare's comedy was revived by Mr. Beerbohm Tree (London, January 10. 1900), an orchestral arrangement of Mendelssohn's "Song without Words" in C, No. 34, was added to the original score, and Miss Nielson sang "I know a Bank" to the melody of Mendelssohn's "Auf Flügeln des Gesanges."

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The latest performance in Boston of Shakespeare's comedy with Mendelssohn's music was by Mr. Ben Greet's Players, assisted by members of the Boston Symphony Orchestra, led by Mr. Gustav Strube, in Symphony Hall, October 23, 1909.

***

Here is a partial list of music written expressly for this comedy:—

"By the Simplicity of Venus' Doves," song by Hermia. Sir Henry Bishop, 1816. Sung by Miss Stevens.

"O Happy Fair! Your Eyes are Loadstars." C. Smith, 1754, solo soprano, in the operatized version entitled "Fairies"; solos by E. J. Loder (1844) and Edward Hine; glee by W. Shield.

"Before the Time I did Lysander see." C. Smith, 1754. Song.

"Love looks not with the Eyes." C. Smith, 1754. Song.

"Over Hill, over Dale." Solo by T. Cooke (1840), Edward Fitz William (1855), G. A. Macfarren (1856), J. F. Duggan (1862); duet by W. Wilson (1858); glee by W. Jackson (1770–75); part song by Hatton.

"That very Time I said," entitled "Love in Idleness." Soprano solo sung by Mme. Vestris; T. Cooke (1840).

"I know a Bank." Solo by John Percy (died in 1797); duets by C. E. Horn (1827), J. Barnett (1830).

"You Spotted Snakes." Glee, W. B. Earle (1794), R. J. S. Stevens (1800?), G. A. Macfarren (1879), W. Hills (1865); solo, C. Smith (1794); "The Fairies' Song," J. Mount (1879).

"Through the Forest." Mrs. J. B. Gattie (1825?), solo.

"The Woosell Cock." Purcell's version is lost. Burney, song (1762); Anon.

"Flower of this Purple Day." Solo, C. Smith (1754).

"Lo, Night's Swift Dragons." Solo, T. Cooke (1840).

"Up and Down." C. Burney, solo (1762); C. Smith, solo (1754); T. Cooke, solo (1840).

"The tedious brief scene" of Pyramus and Thisbe was made into a mock opera, "Pyramus and Thisbe," by J. F. Lampe (1745).

"Now the Hungry Lion roars." Solos and chorus, R. Leveridg (1727); glee, Dr. Cooke (about 1775), R. J. S. Stevens (about 1790?), Sir Henry Bishop (1816); C. Smith (1794); solo for bass, W. Linley (1816). A setting by Bishop for four male voices was introduced in "Two Gentlemen of Verona," and Horn's setting was sung in "Merry Wives of Windsor."

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FRIDAY AFTERNOON, APRIL 29, at 2.30 o'clock

SATURDAY EVENING, APRIL 30, at 8 o'clock

PROGRAMME

Beethoven . . . . Symphony in C major, No. 1, Op. 21

Beethoven . . . . Symphony in D minor, No. 9, Op. 125

SOLOISTS

Mrs. HISSEM DE MOSS, Soprano

Miss MARGARET KEYES, Contralto

Mr. BERRICK VON NORDEN, Tenor

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Miss HELEN PARKHURST
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Mr. BENJAMIN POSNER
} Violin

PROGRAM

Sonata for Violin and Pianoforte, Op. 13 . . Fauré
Allegro

a. Adagio from Scotch Fantasia . . Max Bruch
b. Rondo Capriccioso . . Saint-Saëns

a. Prelude, Op. 63, No. 1 . . A. Arensky
b. Gavotte . . . Gluck-Brahms
c. Polonaise, Op. 46, No. 12 . . E. A. MacDowell

Concerto for four Violins . . Maurer
a. Romanza . . . Beethoven
b. Air de Ballet . . Adamowski

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Thursday Evening, April 28, 1910

PROGRAMME

Gustav Strube	Overture, "Puck"
Mendelssohn	Concerto for Violin, in E minor
Rachmaninoff	Symphonic Poem, "Toteninsel"
R. Strauss	Symphonia Domestica

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and at the last Concert on
SATURDAY EVENING, APRIL 30

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PROGRAMME

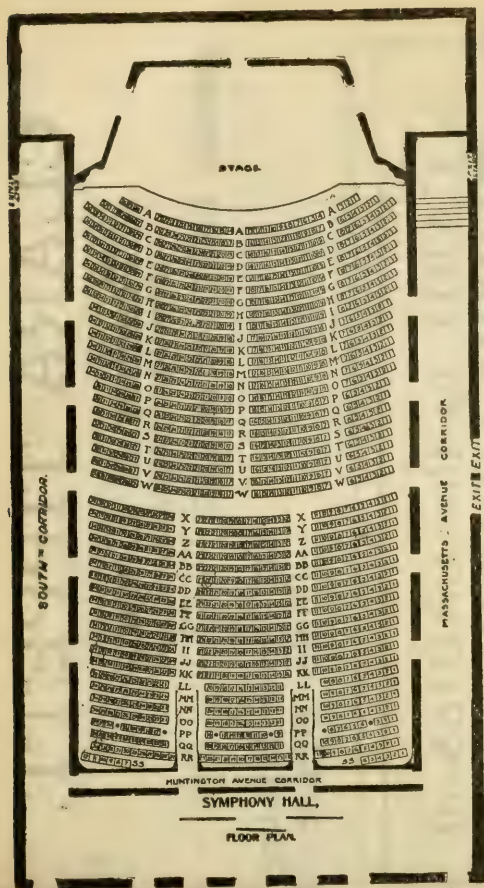
1.	MARCH, "The Comet" (new)	Strube
2.	OVERTURE, "Masaniello"	Auber
3.	WALTZ, "Du und Du"	Strauss
4.	SELECTION, "Carmen"	Bizet
5.	OVERTURE, "Rienzi"	Wagner
6.	"MEDITATION," from "Thaïs" (Solo Violin, Mr. J. HOFFMANN)	Massenet
7.	HUMORESQUE	Dvorak
8.	SELECTION, "Samson and Delila"	Saint-Saëns
9.	BALLET MUSIC from "La Gioconda"	Ponchielli
10.	SELECTION, "The Midnight Sons"	Hubbell
11.	WALTZ, from "The Chocolate Soldier"	Strauss
12.	MARCH, "Kaiser Friedrich"	Friedemann

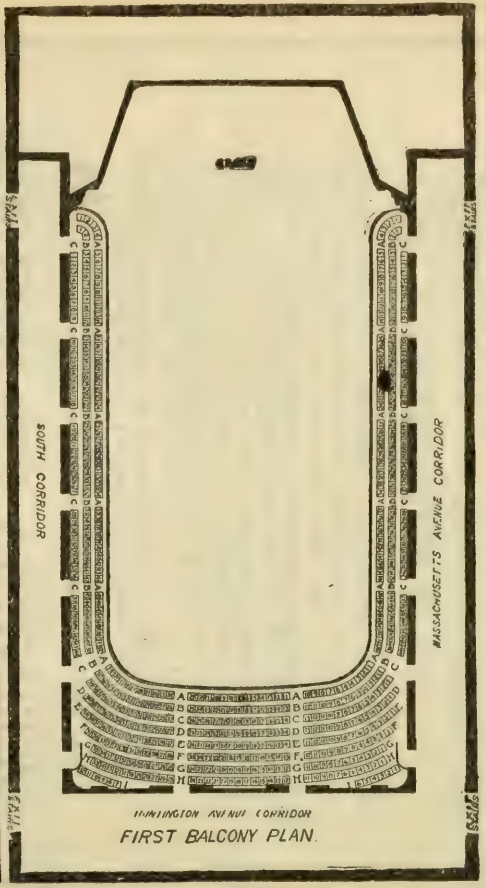
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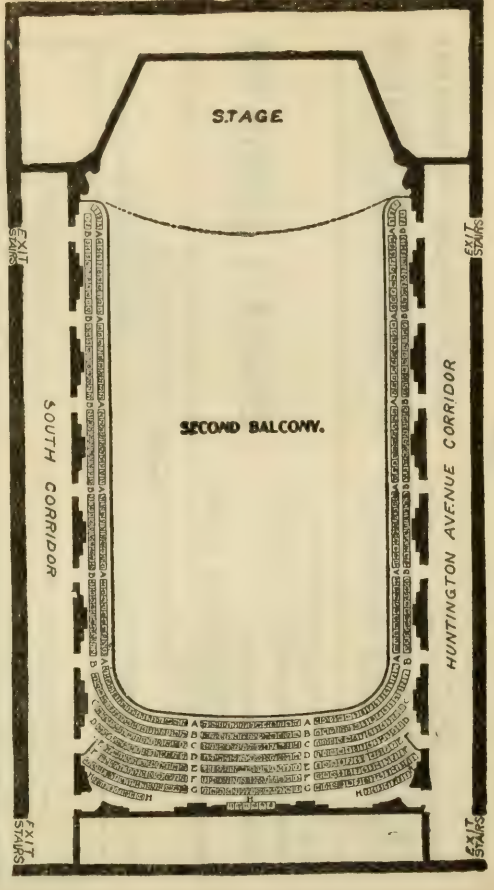
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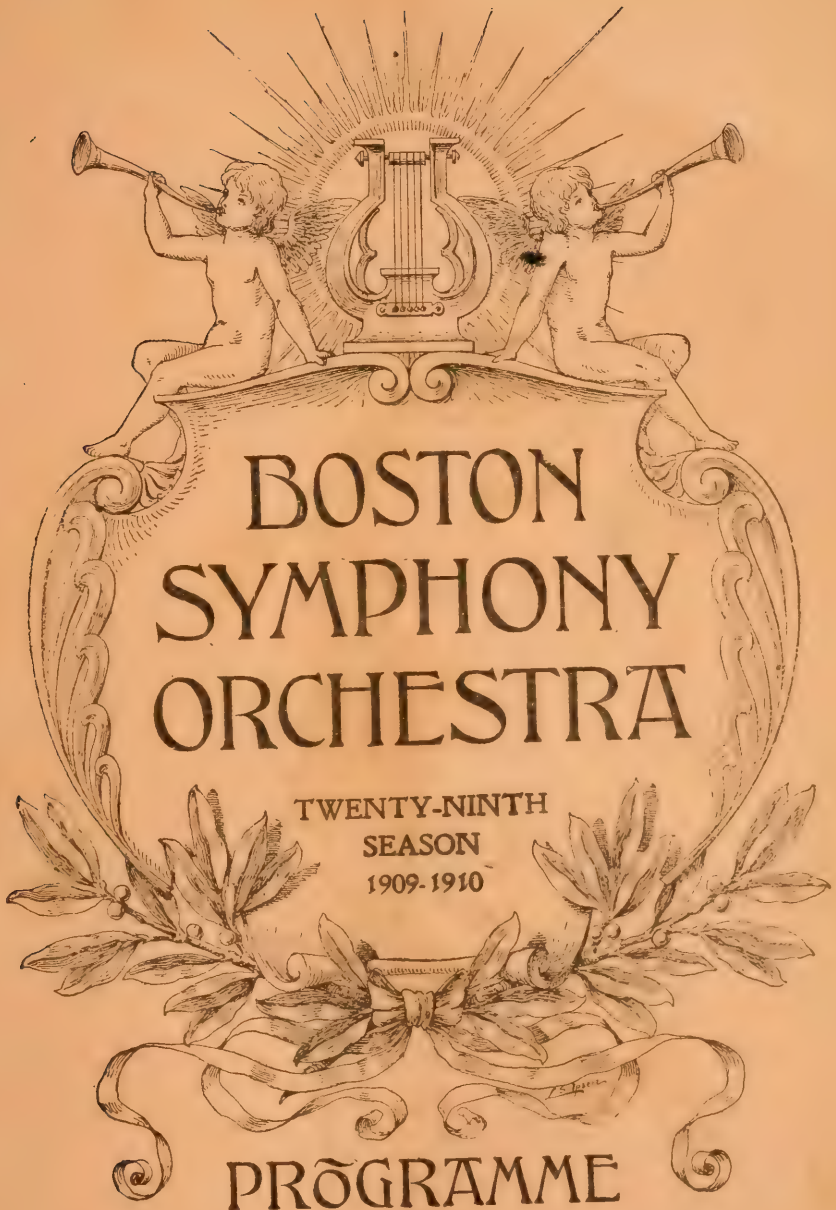
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TWENTY-NINTH
SEASON
1909-1910

PROGRAMME

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Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the

Twenty-fourth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, APRIL 29

AT 2.30 O'CLOCK

SATURDAY EVENING, APRIL 30

AT 8.00 O'CLOCK

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Strube, G.	Rissland, K.	Ribarsch, A.	Traupe, W
Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Marble, E.	Eichler, J.
Tischer-Zeitz, H.	Kuntz, A.	Goldstein, H.	
Goldstein, S.	Kurth, R.	Werner, H.	

VIOLAS.

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Lorbeer, H.	Gebhardt, W.	Mann, J.	Mäusebach, A.	
Hain, F.	Hackebarth, A.	Heim, G.	Kenfield, L.	
Phair, J.	Schumann, C.	Merrill, C.		

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FRIDAY AFTERNOON, APRIL 29, at 2.30 o'clock

SATURDAY EVENING, APRIL 30, at 8 o'clock

PROGRAMME

Beethoven . . . . . Symphony No. 1, in C major, Op. 21

I. Adagio molto; Allegro con brio.
II. Andante cantabile con moto.
III. Menuetto: Allegro molto e vivace; Trio.
IV. Finale: Adagio; Allegro molto e vivace.

Beethoven . . Symphony No. 9, with Final Chorus on Schiller's "Ode to Joy," Op. 125

I. Allegro, ma non troppo, un poco maestoso.
II. Molto vivace: Presto.
III. Adagio molto e cantabile.
IV. Presto.
Allegro assai.
Presto.
Baritone Recitative.
Quartet and Chorus: Allegro assai.
Tenor Solo and Chorus: Allegro assai vivace, alla marcia.
Chorus: Allegro assai.
Chorus: Andante maestoso.
Adagio, ma non troppo, ma divoto.
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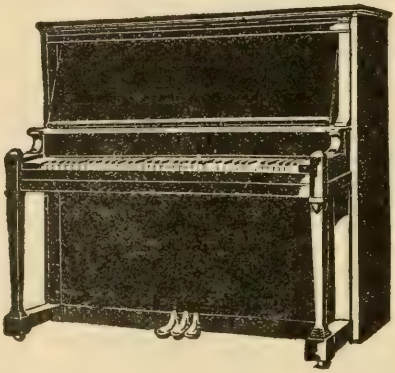
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SYMPHONY NO. 1, IN C MAJOR, OP. 21 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven had composed two works for orchestra before the completion and performance of his first season,—the Concerto for pianoforte and orchestra, Op. 15 (1796); the Concerto for pianoforte and orchestra, Op. 19 (1794–95). It is probable that Beethoven meditated a symphony in C minor. There are sketches for the first movement. Nottebohm, studying them, came to the conclusion that Beethoven worked on this symphony in 1794 or early in 1795. He then abandoned it and composed the one in C major. Whether he used material designed for the abandoned one in C minor, or invented fresh material, this is certain: that the concert at which the Symphony in C major was played for the first time was announced in the *Wiener Zeitung*, March 26, 1800. It should be observed, however, that one of the phrases in the sketches for the earlier symphony bears a close resemblance to the opening phrase of the allegro molto in the Finale of the one in C major.

It is thought that Beethoven composed a few symphonies in Bonn, and one of these supposed symphonies was found and played in Germany last season.

The first performance was at a concert given by Beethoven at the National Court Theatre, "next the Burg," Vienna, of April 2, 1800. The program was a formidable one:—

1. Grand symphony by the late Chapelmaster Mozart.
2. Aria from Haydn's "Creation," sung by Miss Saal.*
3. A grand concerto for pianoforte, played and composed by Beethoven.

* Miss Saal was the daughter of a bass, Ignaz Saal, a Bavarian, who was a favorite operatic singer at Vienna. She was the first to sing the soprano parts in Haydn's "Creation" and "Seasons." In 1801 she was engaged as a member of the National Opera Company, with a salary of fifteen hundred florins. She married in 1805, and left the stage. The picture of her made early in the nineteenth century is said to be unflattering to the verge of caricature.

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4. A septet for four strings and three wind instruments, composed by Beethoven and dedicated to her Majesty the Empress, and played by Messrs. Schuppanzigh, Schreiber, Schindlecker, Bär, Nickel, Matauschek, and Dietzel.
5. A duet from Haydn's "Creation," sung by Mr. and Miss Saal.
6. Improvisation by Beethoven on Haydn's "Emperor's Hymn."
7. A new grand symphony for full orchestra by Beethoven.

The concert began at 6.30 P.M. The prices of admission were not raised. It was the first concert given in Vienna by Beethoven for his own benefit. A correspondent of the *Allgemeine Musikalische Zeitung* (October 15, 1800) gave curious information concerning the performance. It is not known which concerto Beethoven played; but the correspondent said it contained many beauties, "especially in the first two movements." The septet, he added, was written "with much taste and sentiment." Beethoven improvised in masterly fashion. "At the end a symphony composed by him was performed. It contains much art, and the ideas are abundant and original, but the wind instruments are used far too much; so that the music is more for a band of wind instruments than an orchestra." The performance suffered on account of the conductor, Paul Wranitzky.* The orchestra men disliked him, and took no pains under his direction. Furthermore, they thought Beethoven's music too difficult. "In accompaniment they did not take the trouble to pay attention to the solo player; and there was not a trace of delicacy or of yielding to his emotional desires. In the second movement of the symphony they took the matter so easily that there was no spirit, in spite of the conductor, especially in the performance of the wind instruments. . . . What marked effect, then, can even the most excellent compositions make?" The septet gained

* Paul Wranitzky (or Wraniczky), violinist, composer, conductor, was born at Neureisch, in Moravia, in 1756; and he died September 28, 1808, as conductor of the German Opera and Court Theatre at Vienna. He was a fertile composer of operas, symphonies, chamber music.

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quickly such popularity that it nettled the composer, who frequently said in after-years that he could not endure the work. The symphony soon became known throughout Germany. The parts were published in 1801, and dedicated to Baron von Swieten. The score appeared in 1820, and, published by Simrock, it was thus entitled: "I^re Grande Simphonie en Ut Majeur (C dur) de Louis van Beethoven. Œuvre XXI. Partition. Prix 9 francs. Bonn et Cologne chez N. Simrock. 1953." Beethoven offered to the publisher Hofmeister the Septet, Op. 30, the Pianoforte Concerto, Op. 19, the Pianoforte Sonata, Op. 22, and the symphony, for seventy ducats, about one hundred and forty dollars, and he offered the symphony alone for about fifty dollars. He wrote to the publisher: "You will perhaps be astonished, that I make no difference between a sonata, a septet, and a symphony, but I make none, because I think that a symphony will not sell so well as a sonata, although it should surely be worth more."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Introduction: Adagio molto, C major, 4-4. Allegro con brio, C major, 4-4. The adagio begins in an unexpected fashion with the chord of the dominant seventh in F major, attacked strongly and followed by the chord of F major. The second measure is in the key

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of C major, but the third modulates directly to G major. The tonality of the movement is at last established, and the introduction soon leads to the main body of the movement.

II. Andante cantabile con moto, F major, 3-8. The first theme, played by the second violins, is used for canonic imitation. A second theme is played by the strings, as in response to the first.

III. Menuetto: Allegro molto e vivace, C major, 3-4. Oulibicheff says that Beethoven, in order to reveal himself, waited for the minuet. "The rhythmic movement is changed into that of a scherzo after the manner instituted by the composer in his first sonatas." It begins with a scale in G, and the rhythm is like unto that of the scherzo of the Seventh Symphony. A second phrase, which modulates into B-flat minor, follows immediately, and soon brings the repetition of the first theme, this time for full orchestra. The trio was certainly original at the period. Wind instruments give repeatedly the chord of C major. Violins reply with a rapid figure. This dialogue lasts for several measures; it is repeated; then there is a new dialogue between the same groups, but in the tonality of the dominant.

IV. Finale: there is a very short introduction, adagio, C major, 2-4. The first theme of the following allegro molto e vivace, C major, 2-4, is reproduced almost exactly from the sketch of 1795 that has already been mentioned.

The symphony was played in Boston in the season of 1840–41. The last performance at a concert of the Boston Symphony Orchestra in Boston was on April 18, 1908.

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SYMPHONY IN D MINOR, NO. 9, WITH FINAL CHORUS ON SCHILLER'S "ODE TO JOY," OP. 125 . . . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This symphony, for which sketches were made as early as 1815, was completed about February, 1824. The first performance was in the Kärthnerthortheater, Vienna, May 7, 1824. The solo singers were Mmes. Henriette Sontag and Karoline Unger, Anton Haitzinger, and J. Seipelt. The Musikverein assisted in the performance. Ignaz Schuppanzigh was the concertmaster, and Michael Umlauf conducted. The first performance in the United States was at a concert of the Philharmonic Society of New York, a festival concert at Castle Garden, May 20, 1846. The quartet was made up of Mme. Otto, Mrs. Boulard, Mr. Munson, Mr. Mayer. George Loder conducted.

The first performance in Boston was at a concert of the Germania Musical Society, assisted by members of the Handel and Haydn Society, February 5, 1853, when the solo singers were Anna Stone, Miss S. Humphrey, J. H. Low, Thomas Ball. The program also included Mozart's overture to "The Magic Flute"; Viotti's Concerto, B minor, No. 24, for Violin (Camilla Urso); and Mendelssohn's Concerto, D minor, for Piano, Op. 40 (Alfred Jaell). Carl Bergmann conducted. The symphony was repeated at a farewell concert of the Germania Musical Society, April 2, 1853, with the same solo singers.

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The first movement, Allegro, ma non troppo, un poco maestoso, D minor, 2-4, begins with a "soft rustling on the fifth A–E (second violins, violoncellos, horns), while the first violins, violas, and double-basses repeat hurriedly a scrap of the chief theme of the movement. The full orchestra, after sixteen measures, gives out this theme, fortissimo, in unison and octaves, in D minor. After this theme has been fully exposed, the fifths and fragments return and are followed by another exposition of the theme, this time in B-flat major. Although the movement, as a whole, is strictly in the sonata form, the plan of its first part—and consequently of its third part also—is new. The regular subdivisions of a symphonic first part—first theme, second theme, theme, and conclusion theme, with their respective subdivisions—are nowhere to be recognized; in their stead we find a continuous melodic development which takes up the whole of the first part of the movement. To be sure, this long, continuous development divides itself up into several distinct periods—eight in number—each one of which periods is recognizable as a separate theme. But there is no such contrast in character between these eight themes as one finds, say,

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between the energetic first theme, the cantabile second theme, and the passage work subsidiaries in most symphonic first movements; neither are the separate themes very distinctly rounded off and melodically complete in themselves. One flows into the other so naturally, each successive one growing out of the preceding one, that with all their difference in melodic and expressive character they appear to be but successive sections of one great melodic development." * There is a long and elaborate free fantasia. The third part begins fortissimo in the full orchestra with a return of the chief theme in D minor, but instead of the introductory fifth there is now a major chord of the sixth. The development is a regular repetition of the first part with the customary differences of tonality. The coda is long and elaborate. The peroration, based on a variant of a portion of the chief theme, brings the end in D minor.

The second movement, Molto vivace, D minor, 3-4, is in fact a scherzo, although it is not so named in the score. It is built on three leading themes, and the peculiar rhythm of the "dotted triplet" is maintained either in the melody or in the accompaniment. A short introduction marks this rhythm. After two measures of silence, the first theme, a subject treated in a fugued manner, is announced by the second violins. The second theme is a more legato melody given to wind instruments, while the strings keep up the triplet rhythm. The third is a bolder one given to wind instruments against an organ-point for strings with the characteristic rhythm. In the working-out there are changes from "the rhythm of four beats" to "the rhythm of three beats." The trio is a presto, D major, 2-2, on a theme which has some resemblance to that of the finale, and there is a singular little counter-theme. This trio is developed at great length. The Scherzo and the

* From Mr. W. F. Apthorp's Notes published in the Program Book of the Boston Symphony Orchestra, April 28, 1900, pp. 919, 920.

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trio are both repeated twice in alternation with each other. Berlioz wrote of this movement: "It is especially by rhythmic means that Beethoven has known how to spread so much interest over this charming bit of *badinage:* the theme is so full of vivacity, when it presents itself with its fugued response after four measures, it sparkles with verve afterwards when the response, appearing a measure sooner, sketches out a ternary rhythm instead of the binary rhythm adopted at first. The middle of the Scherzo is taken up with a presto with two beats to the measure of a thoroughly countrified joviality, the theme of which unfolds itself on an intermediate organ-point, now on the tonic, now on the dominant, with the accompaniment of a counter-theme which harmonizes equally well with both held notes, tonic and dominant. This melody is brought back at last by a phrase on the oboe, of ravishing freshness, which, after swaying to and fro for a while on the chord of the dominant major 9th of D, blossoms out in the key of F natural in a way that is as graceful as it is unexpected. One finds here a reflection of those tender impressions so dear to Beethoven, that are called up by the sight of calm, smiling Nature, the purity of the air, the first beams of a spring sunrise."

The third movement, Adagio molto e cantabile, B-flat major, 4-4, has been described as "a double theme with variations." To quote Berlioz again: "In the Adagio cantabile the principle of unity is so little observed that one might see two distinct movements in it rather than one. After the first melody in B-flat major and 4-4 time comes another absolutely different melody in D major and 3-4 time. The first theme, slightly altered and varied by the first violins, makes a new appearance in the original key, to bring back the melody in 3-4 time once more, without alteration or variation, but in the key of G major;

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after which the first theme establishes itself definitely, and does not permit the rival phrase to share with it the listener's attention any more. One must hear this marvellous Adagio several times to accustom one's self wholly to so singular an arrangement. As for the beauty of all these melodies, the infinite grace of the ornaments with which they are covered, the feelings of melancholy tenderness, passionate faintness, dreamy religiosity they express, if my prose could only give an approximate idea of them, music would have found a rival in written speech such as the greatest of poets himself would never succeed in pitting against her. It is an immense work, and when you have entered into its mighty charm, you can only reply to the criticism reproaching the composer for his violation of the law of unity: so much the worse for the law!" After two introductory measures, the strings sing the first theme. The final measure of each successive phrase is repeated by clarinets, bassoons, and horns, which, after the fourth phrase, add a sort of coda. There is a modulation to D major, and the second theme is given out, Andante moderato, 3-4, at first by second violins and violas. Mr. Apthorp says: "Nothing could be in stronger contrast than these two themes: the first all profound sentiment, the most expressive melody in all Beethoven's orchestral writing; the second graceful, moodily serene and beautiful, but wholly

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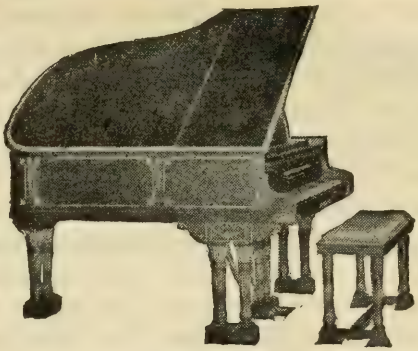
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without the emotional depth of the other. And what is strangest of all is that these two themes have absolutely nothing to do with each other; they are not only entirely different in mood, but there is no musical connection discoverable between them, to explain their juxtaposition; all we can say is that the first dies away to make place for the second, and that the second dies away, without any real cadence, but with a sudden modulation back to B-flat major, to make way for a return of the first." The return to the first tempo brings in the first variation of the first theme, a florid one for first violins. There is a modulation to G major. The Andante moderato returns, and the second theme is repeated, now by flute, oboe, and bassoons. The modulation is to E-flat major and the Adagio. There is a second variation, a contrapuntal one, of the first theme, for wind instruments. The third variation (Lo stesso tempo, 12-8) is in B-flat major, and woodwind instruments sing the theme, while the violins have a more elaborate variation than before. The Coda is announced by imperious calls of the orchestra, E-flat major, answered by contrapuntal imitations on the opening figure of the first theme in E-flat minor. There is a development of the first theme in B-flat major. The call is again heard, minor harmonies answer, and there is again melodious development of the first theme to the end of the movement.

The Finale begins with several orchestral sections. Presto, D minor, 3-4, a stormy blast for wind instruments and kettledrums. A phrase—"in the manner of a recitative but in tempo"—for violoncellos and double-basses follows. Again the furious orchestral blast. The orchestra attempts to play the first eight measures of the first movement, but "the basses come in with their recitative, as if to say sternly: 'No! this will not do!'" The orchestra fares no better with a few measures of the Scherzo, but the basses will not have it. "The orchestra makes

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another attempt, this time with the opening measures of the Adagio; the basses seem mollified for a moment, but soon rise once more in indignant protest. The wood-wind then suggests the theme of Schiller's 'Ode to Joy'; the basses spring up to accept it in joyous recitative, and immediately proceed to hum it over, as it were, to themselves."* This theme, Allegro assai in D major (4-4 time), is of a simple folk-song character. It is first sung by violoncellos and double-basses; it is then developed contrapuntally, first for three voices, then for four. The theme is at last played in plain harmony by the whole orchestra. There is development, and there is a reminiscence of one of the themes in the first movement. The savage gust, Presto, is repeated by full orchestra. The attack contains every degree of the scale of D minor. The baritone then enters with this recitative accompanied by the orchestra:—

O brothers, those sad tones no longer!
Rather raise we now together our voices,
And joyful be our song!†

The Finale now becomes a set of variations for quartet, chorus, and orchestra on two themes; the first, known as the Joy theme, has already been sung by the violoncellos and double-basses; the second comes in later, and is first given out in unison by tenors, basses, and the third trombone to the words: "Oh, then love ye one another, Welcome all the race of man!" which hardly translates Schiller's "Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt!"

Allegro assai, D major, 4-4. The baritone, with the encouragement of the basses of the choruses at the beginning, sings the first theme, accompanied by strings pizzicati, and contrapuntal parts for oboe and

* From Mr. Apthorp's Notes.

† I give here the English text used, with a few slight verbal changes for the benefit of the singers, at this concert. Mr. Apthorp's literal translation of Schiller's ode is printed later in the course of this article.

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clarinet. The second phrase of the theme is repeated by the chorus, altos, tenors, and basses, with full orchestra (without trombones):—

Joy, thou star from heaven appearing,
Daughter from Elysium!
We approach thy light so cheering,
To thy altar now we come.

Thou hast power to bind together
What the world would rend apart,
And, where'er thy light wing flutters,
Love and peace are in the heart.

After four orchestral measures the quartet has the same theme in four-part harmony. The full chorus repeats the second phrase:—

He who loyal friend possesses,
Loving with fidelity;
He who faithful wife caresses,—
Let him join our jubilee!

If he but one other only
In the world can call his own,
But, if no one e'er hath loved him,
Leave him weeping and alone.

There is again a short orchestral ritornello. The quartet now sings a figural variation on the theme. The chorus repeats the second phrase as before:—

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Good and wicked all are blest.

And her ever fond devotion
No return of aught demands;
E'en the worm has joy of motion,
Front of God the seraph stands.

The words "Front of God the seraph stands" are repeated in massive chords. There is a sudden jump from the chord of A major to the dominant chord of B-flat major.

Allegro assai vivace, alla Marcia, B-flat major, 6-8. This variation is a march movement for wind instruments. The strings enter softly between the phrases. After a while the tenor sings, while the march is going on:—

Joyful as the brightness shining
From the sun in heaven on high,
Joyful, now no more repining,
Brothers, victory is nigh!

The male chorus comes in toward the end. There is a long, contrapuntal working out of the theme, in the shape assumed in the preceding march. The development is more and more stormy, until there are quiet hints from wood-wind instruments at the theme in its original form—in B major, in B minor, D major. The full chorus then repeats the theme in its original form, in four-part harmony. Wind instruments double the voices, and the strings have brilliant figuration.

Joy, thou star from heaven appearing,
Daughter from Elysium!
We approach thy light so cheering,
To thy altar now we come.

Thou hast power to bind together
What the world would rend apart;
And, where'er thy light wing flutters,
Love and peace are in the heart.

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Andante maestoso, G major, 3-2 (changing later to Adagio ma non troppo, ma divoto, G minor):—

Oh, then love ye one another,
Welcome all the race of man!
Brothers, high above yon span
Dwells a kind and loving Father.

Then ye millions, kneel, and, praying,
Fear the Maker of the world,
In the heavens his sceptre swaying,
See the angels him obeying.

The ending is on the dominant seventh of D major.

Allegro energico, sempre ben marcato, D major, 6-4. The chorus, with figuration in the orchestra, sings a fugue on two subjects. The leading subject is the first theme ("Joy, thou star from heaven appearing"). The counter-subject is the second theme ("Oh, then love ye one another"). Free choral development comes afterward.

Allegro ma non tanto, D major, 2-2. To quote Mr. Apthorp: "The orchestra now takes up the first theme in nimble diminution (eighth notes instead of quarters) and canonical imitation, and the solo quartet, later the chorus also, proceeds to new dithyrambic developments upon the same. The text is again the first stanza of the Ode. This almost madly joyous impetuosity is twice interrupted by a few measures of Poco Adagio; the first time, for the full chorus; the second time, as an extended polyphonic cadenza for the solo quartet, in B major. Eight transitional measures of Poco allegro, stringendo il tempo, sempre più allegro lead to the closing section, Prestissimo in D major (2-2) time, in which the chorus goes stark mad with joy on the second theme, in diminution, and some figures borrowed from the preceding section. It is like wild shouting and tossing up of hats! In the concluding ritornello the orchestra brings in the first theme once more, in its

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original shape and in diminution at the same time. As if the composer and every one else had lost their heads with jubilation, the wood-wind closes with an authentic cadence (from dominant to tonic) long after the strings and the other wind instruments have finished their cadence and got firmly settled on the tonic!"

***

Schiller's text and Mr. Apthorp's literal translation into English are here put side by side:—

Freude, schöner Götterfunken,
  Tochter aus Elysium
Wir betreten feuer-trunken,
  Himmlische, dein Heiligthum!
Deine Zauber binden wieder,
  Was die Mode streng getheilt;
Alle Menschen werden Brüder,
  Wo dein sanfter Flügel weilt.

Joy, beautiful spark of the gods,
daughter from Elysium,
we, fire-drunk, enter
thy sanctuary, thou heavenly one!
Thy magic binds together again
what Fashion has sternly sundered;
all men become brothers
where thy mild wing sways.

Wem der grosse Wurf gelungen,
  Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
  Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
  Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
  Weinend sich aus diesem Bund!

He who has won the great throw
of being the friend of a friend,
he who has won a sweet wife,
let him mingle his rejoicing (with ours)!
Yes, he who calls but a single soul
his own on the whole earth;
and he who has not been able to do this,
let him steal away weeping from this bond.

Freude trinken alle Wesen
  An den Brüsten der Natur;
Alle Guten, alle Bösen
  Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
  Einen Freund geprüft im Tod;
Wollust ward dem Wurm gegeben,
  Und der Cherub steht vor Gott.

All beings drink joy
at Nature's breasts;
all good ones and all wicked
follow her rosy foot-prints.
She gave us kisses, and the vine,
a friend proved in death;
voluptuous pleasure was given to the worm,
and the Cherub stands before God.

Froh, wie seine Sonnen fliegen
  Durch des Himmels prächt'gen Plan,
  Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Glad, as His suns fly
through the gorgeous plain of heaven,
run, brothers, run your path,
joyfully, like a hero to victory.

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Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?

Such' ihn über'm Sternenzelt!
Ueber Sternen muss er wohnen.

Embrace one another, ye millions!
this kiss to the whole world!
Brothers, above the starry tent
must dwell a dear Father.
Ye throw yourselves down, ye millions?
Hast thou an inkling of thy Creator, O world?
Seek Him above the starry tent!
Above stars must He dwell.

***

In 1817 there was correspondence between the Philharmonic Society of London and Beethoven with reference to the latter visiting England. George Hogarth in "The Philharmonic Society" (London, 1862) writes: "An offer was made to him of 300 guineas in consideration of his coming to London and superintending the production of two symphonies to be composed by him for the Society. In answer he demanded 400 guineas, 150 to be paid in advance." One hundred guineas were for travelling expenses. "It appears from a minute of the Directors in August, 1817, that the previous offer was then repeated, but the arrangement was not carried into effect, Beethoven having ultimately abandoned the intention which he at one time entertained of visiting this country" (p. 18).

We read in Hogarth's history (p. 31) apropos of the first performance in England of the Ninth Symphony, March 21, 1825, when the

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program read: "New Grand Characteristic Sinfonia, Ms. with vocal finale, the principal parts to be sung by Madame Caradori, Miss Goodall, Mr. Vaughan, and Mr. Phillips; *composed expressly for this Society*"; "The composition of this Symphony was the result of a meeting of the Directors on the 10th of November, 1822, at which it was resolved to offer Beethoven fifty pounds for a Ms. symphony, it being stipulated that it should be delivered during the month of March following, and that the composer should be at liberty to dispose of it at the expiration of eighteen months after its receipt. The money was immediately advanced, but the Symphony was not received till long past the stipulated time—not, indeed, till after it had been performed at Vienna. . . . The remuneration, therefore, received by him from the Philharmonic Society was not only adequate, but ample, considering that the symphony had not only been performed, but published in score at Vienna, before the Society had it in their power to make any use of it."

It should also be remembered that the Philharmonic Society at a meeting held on February 28, 1827, unanimously resolved "that the sum of £100 be sent, through the hands of Mr. Moscheles, to some confidential friend of Beethoven, to be applied to his comforts and necessities during his illness." Beethoven, whose sufferings, according to Hogarth, were "aggravated by the fear of impending destitution which

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haunted his mind," had applied through Stumpf, a harp manufacturer in London, and Moscheles to the Philharmonic Society, requesting the society to give a concert for his benefit. He also wrote to Sir George Smart. The Philharmonic Society sent the £100 immediately, and Beethoven wrote, eight days before his death to Moscheles, thanking the society, hoping that the concert would not be abandoned, but that the £100 should be deducted from the profits. But in the copy of this letter published in Dr. Kalischer's critical edition of Beethoven's letters (1909) there is no allusion whatever to this proposed deduction (Vol. II., p. 472). In the letter Beethoven expressed his emotion and heartfelt thanks. "Tell these worthy men that, if God restores me to health, I shall try practically to show my gratitude by works, and that I leave it to the Society to choose what I shall write for them. A whole sketched symphony (the 10th) is in my desk, also a new overture, or even something else. As regards the concert which the Philharmonic Society has resolved on giving for my benefit, I beg the Society not to give up this intention. In short, I shall try to fulfil every wish expressed by the Society, and never have I undertaken a work with such ardor as will now be displayed. May it only please God to restore me soon again to health, and then I shall prove to those magnanimous Englishmen that I know how to value their sympathy to me



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in my sad condition. . . . The metronomized Ninth Symphony please hand to the Philharmonic Society. Enclosed find the markings." This letter differs materially from the one published by Hogarth.

Why did Beethoven dedicate the symphony to the King of Prussia, and why did he allow the first performance to be in Vienna after he had made an agreement with the Philharmonic Society of London, and received his fee? These questions have not been answered. There is another singular thing about the Symphony. Hogarth says the sum of £50 was "immediately" advanced. The directors voted this sum November 10, 1822; but there is a receipt in the British Museum signed by Beethoven and dated April 27, 1824, acknowledging the receipt of £50 for the symphony composed for the Philharmonic Society.

Beethoven wrote to the Archduke Rudolph in the summer of 1823: "I am now writing a new symphony for England for the Philharmonic Society, and I hope to complete it within a fortnight. I cannot strain my eyes for long at a time." He wrote to Ries about the symphony, September 5, 1823: "You can safely reckon on its soon being in London. My poverty compels me to write, otherwise I would not accept anything from the Philharmonic Society. I must therefore wait until the fee for the symphony has been sent to me. But to give proof of my love towards and confidence in this Society, I have already sent off the new—overture." This overture was "The Dedication of the House," Op. 124.

It would seem, then, that Beethoven had forgiven the Philharmonic Society for its characterization of the three overtures—"The Ruins of Athens," "King Stephen," and "Zur Namensfeier," delivered in 1815, as "unworthy" of the composer. For these overtures Beethoven received 75 guineas. In April, 1819, he wrote that the "almost failure" of the three in London vexed him. "The fate they met with at the

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Philharmonic Society is inconceivable to me." In 1823, he asked Ries to "drive as good a bargain" as he could with the society for the "new overture."

Beethoven dedicated his symphony to the King of Prussia, and wrote to him early in October, 1826: "The gracious permission of your Majesty to dedicate to you, in all humility the present work, affords me great happiness. Your Majesty is not only the father of your subjects, but also the patron of arts and sciences; so much the more, therefore, must your gracious permission rejoice me, as I am myself fortunate enough to count myself, as a citizen of Bonn, amongst your subjects. I beg your Majesty to accept this work as a trifling token of the high esteem which I entertain for your virtues." The king answered, November 25: "Recognizing the value of your compositions, I was much pleased at receiving the new work which you have sent me. I thank you for this gift, and send you the enclosed *diamond ring* as a token of my sincere esteem." The ring, sent probably to Prince Hatzfeld, finally came into Beethoven's possession. The gem was not a diamond, but a reddish stone, valued by the court jeweller at 300 florins in paper money. In a letter to the Schotts, the publishers, early in 1826, Beethoven wrote: "With regard to the dedication of the Symphony, I will let you know my decision before long; it was settled to dedicate it to the Tsar Alexander; but circumstances have occurred which cause this delay."

A word about the reason of the first performance in Vienna. Beethoven wrote January 23, 1824, to the directors of the "Gesellschaft der Musikfreunde" at Vienna, asking whether the society could make use of some works by him, among them "a new symphony." Receiving no encouragement, he turned to the General Intendant, Count von Brühl, at Berlin, to arrange a performance of the new works there. A group of Viennese amateurs and musicians then addressed him, begging him to have regard for the honor of the city, and not permit his "new masterpieces to leave the city of their birth." The address, which referred to the neglect of German music and the interest in foreigners,—Rossini then was the favorite composer,—was signed by thirty or more. Beethoven was greatly pleased by the compliment, and arrangements were made for the concert of May 7.

***

The sketch of the chief theme of the first movement of the Ninth Symphony is found in one of Beethoven's note books of 1816, and the chief theme of the Scherzo, intended then as a fugue for a symphony in B-flat major, is in a note book of 1815. He was then at work on the sonata, Op. 106, which was not completed until March, 1819. After the completion of the sonata, he worked until 1822 on the "Missa Solemnis."

His notes in 1817–18 were of a general nature, or with regard to the first movement about which he was for a long time uncertain, for he hesitated about the form of the beginning of this movement. In 1822 measures which he evidently intended for the scherzo bear a close resemblance to the trio of the scherzo in the Second Symphony.

According to the sketch books, he meditated two symphonies: one for England was to be purely instrumental; the other was the "Sinfonie allemand," "either with variations after the chorus when it entered, or without variations; the finale with Turkish music"—that is, triangle, cymbals, and bass drum—"and choral song." His work was interrupted by the composition of the thirty-three variations for pianoforte on a waltz by Diabelli, Op. 120. The first movement of the symphony occupied Beethoven till the middle of 1823. His plan enlarged itself as he worked. The second movement, Nottebohm tells us, was finished before the third, and the third before the fourth. The second was definitely planned about 1823. Beethoven wrote that the presto (Scherzo) should begin "immediately," without introduction, and he took again the theme of 1815–17. The trio was changed only slightly afterward. The plan of the scherzo was determined about October, 1822. He first found the trio. The theme was written in A, then in D, and there was an indication "alla minuetto." There was a variation in G for the violin. The first theme of the Adagio was found in May–June of 1823.

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When Beethoven returned to Vienna in the fall of 1823, the symphony was practically finished with the exception of the finale with chorus. The idea of adding a chorus must have come to him in the course of his work, for there are sketches made in June or July, 1823, which are of a purely instrumental nature. These sketches were used for the string quartet in A minor, Op. 132. Even at Bonn, in 1792, he had thought of putting music to Schiller's Ode to Joy. The Fantasia for pianoforte, orchestra, and chorus, Op. 80 (about 1800), contains the germ of his first theme in the finale of the Ninth. This melody is found in a folk-song:—

Freu dich sehr, o meine Seele,
Und vergiss all Noth und Qual.

Wasielewski traces the "Joy" theme to Beethoven's song, "Kleine Blümen, kleine Blätter" (1810). There are hints in a sketch book of 1798, 1814–15. In 1822 there was a sketch in ternary rhythm.

After Beethoven had composed the vocal and instrumental variations, he had much difficulty in finding the music for the recitative. He cudgelled his brains to find a suitable introduction of the ode. Schindler tells how joyful Beethoven was when he at last succeeded, how he cried out, "I have it, I have it."

The symphony was completed about February, 1824. Beethoven had thought of it for eight years. Six years and a half passed after the first sketches of the first movement. If these preparatory sketches are not reckoned, the composition occupied Beethoven about a year.

***

The program of the concert, May 7, 1824, was as follows: Overture, "Dedication of the House," Op. 124; "Three Grand Hymns for solo voices and chorus,"—these were the "Kyrie," "Credo," and "Agnus Dei" of the "Missa Solemnis," for the head of police, Sedlintsky, obedient to the Archbishop of Vienna, had forbidden the titles of portions of a mass on a theatre program; the Ninth Symphony.

The rehearsals were laborious, and the solo singers had great difficulty in learning their parts. Mmes. Sontag and Unger begged

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Beethoven to make changes in their music. Beethoven smiled, but was obdurate. He said that they had been spoiled by Italian music. The gentle Mme. Sontag answered, "Continue, then, to torture us!"

The success of the symphony was immediate and immense. When the drums alone beat the scherzo motive, the audience applauded so that the orchestra could not be heard. At the end the enthusiasm was frenetic. Mme. Unger led Beethoven to the edge of the stage that he might see the crowd waving hats and handkerchiefs. He bowed and was very calm. According to an eye-witness, Mme. Grebner, who had sung in the chorus, and lived afterward at Brussels where Mr. Felix Weingartner talked with her some years ago, Beethoven sat in the middle of the orchestra and followed the score. The success was unprecedented, but the net pecuniary result was the sum of about sixty dollars. Beethoven was incensed, and some days after accused Schindler and Duport of having swindled him. They were dining at a restaurant with others. Umlauf and Schuppanzigh tried to convince Beethoven that his charge was absurd, for his nephew Carl and his brother Johann had watched the cashiers. Beethoven persisted, and Schindler, Umlauf, and Schuppanzigh left the table. Beethoven soon afterward wrote an outrageous letter to his secretary.

Duport, however, organized another concert, May 23, 1874, for the performance of the symphony and other works,—Rossini's "Di tanti palpiti" was sung by David,—undertook all the expenses, and guaranteed the composer the sum of five hundred florins, about one hundred dollars. Duport lost money, for the concert was at noon, an inconvenient hour.

In the spring of 1824, Beethoven offered the symphony to Probst, of Leipsic, for publication, for six hundred florins. Later he wrote to the Schotts at Mayence, and named the same sum.

The first performance outside of Austria was at Frankfort-on-the-Main, April 1, 1825. The first performance at the Gewandhaus, Leipsic, was on March 6, 1826; at London, March 21, 1825; at Berlin, November 27, 1826; at Paris, March 27, 1831; at St. Petersburg, March 7, 1836; at Moscow, March 1, 1863; at Brussels, April 27, 1874. Bülow led the first three parts at Milan in 1870, but the first performance of



the whole symphony in Italy was at Milan, April 18, 1878. The first performance in Spain was at Madrid in 1878.

***

The Ninth Symphony has been performed at concerts of the Boston Symphony Orchestra given in Boston:—

1882, March 11. Singers, Mrs. Humphrey-Allen, Miss Mary H. How, Charles R. Adams, V. Cirillo.

1883, March 31. Miss Katherine Van Arnheim, Miss Gertrude Edmands, Jules Jordan, V. Cirillo.

1884, March 22. Mrs. Georg Henschel, Miss Louise Rollwagen, Theodore J. Toedt, Max Heinrich.

1886, March 27. Mme. Fursch-Madi, Miss Mary H. How, Theodore J. Toedt, Carl E. Martin.

1888, April 28. Mme. Kalisch-Lehmann, Miss Louise Meisslinger, Paul Kalisch, Emil Fischer.

1892, December 17. Miss Priscilla White, Louisa Leimer, William J. Winch, Heinrich Meyn.

1894, March 17. Adagio and Scherzo.

1897, April 24. Movements I., II., III.

1898, March 5. Movements I., II., III.

1899, April 29. Mme. Clementine de Vere-Sapio, Miss Gertrude May Stein, Evan Williams, Ericcson Bushnell.

1900, April 28. Mme. de Vere-Sapio, Miss Gertrude May Stein, Ben Davies, Herbert Witherspoon.

1909, May 1. Miss Laura Combs, Mme. Gertrude May Stein, Theodore Van Yorx, Myron W. Whitney, Jr. Chorus of the Cecilia.

The Ninth Symphony was performed at a concert in aid of the Pension Fund of the Boston Symphony Orchestra, April 13, 1904, with the assistance of the Handel and Haydn Society and Mme. Kileski-Bradbury, Miss Pauline Woltmann, Theodore Van Yorx, and Myron W. Whitney, Jr.

There have been other performances in Boston, as those at concerts in Music Hall led by Carl Zerrahn, March 26 and April 2, 1859 (Mrs. Harwood, Miss J. Twichell, Messrs. Adams and Powers).

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Theodore Thomas's concerts, December 30, 1874 (Mrs. H. M. Smith, Miss Emma Cranch, William J. Winch, Franz Remmertz); March 15, 1876 (Mrs. H. M. Smith, Mrs. Flora E. Barry, William J. Winch, Franz Remmertz); January 10, 1871, the Adagio; December 9, 1871, Scherzo and Adagio.

Handel and Haydn Society, May 8, 1868 (Mme. Parepa-Rosa, Miss Adelaide Phillips, George Simpson, J. F. Rudolphsen); May 12, 1871 (Mrs. H. M. Smith, Miss Antoinette Sterling, William H. Cummings, J. F. Rudolphsen); May 6, 1874 (Mrs. H. M. Smith, Miss Annie Louise Cary, Nelson Varley, J. F. Rudolphsen); May 6, 1880 (Miss Emma Thursby, Miss Annie Louise Cary, Charles R. Adams, G. W. Dudley).

The first three movements of the symphony were performed at the Beethoven Festival for the inauguration of Crawford's statue of Beethoven in Music Hall, March 1, 1856.

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* D'Indy's symphony in B-flat major was played twice.
† Rachmaninoff's "Island of the Dead" was played twice.

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* This waltz may have been played in this country, but I have found no record of a performance earlier than this date.



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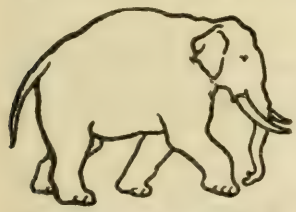
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Tschaikowsky's Fourth Symphony, 109; Tiersot, J., "Meistersinger" Prelude, 698; Tile, Nietzsche's "Thus spake Zarathustra," 1012; Tschaikowsky on ballet music, 111, on Lalo *et al.*, 1584, on Rimsky-Korsakoff, 849 (see Blackburn, Bülow, Hanslick, Tanéïeff); Verlaine, P., Rollinat, 935; Veuillier, the fandango, 848; Wagner (see Dwight, Ruskin, Tiersot); Weber, C. M., Beethoven's Symphony No. 4, 751; Wengartner, F., Bruckner, 1155; Wharton, H. T., Sappho, 618; Williams, H. F., oboe and violin symbolized. 1356; Wolf, H., Hanslick and Bruckner, 1141.

MISCELLANEOUS: Applause regulated by Nero, 1399; "The *Bartered* Bride," an erroneous translation, 1606; Biscayan amusements, 1371; Carnival, the word, 1550; Don Quixote, his madness, 1732; Female orchestras, 831; Freemasonry in "The Magic Flute," 1470; "Joya," the word, 849; Meredith on the German literary laugh, 1757; oboe, the spelling of it, 677; oboe in slang, 681; Ponza Islands (Böcklin's "Todteninsel"), 660; Program music, 1503; "Saga" and "Legend," 1312; Uebermensch, 1011; Wagner's first overtures, 1274; Wagner as a conductor in London, 1286.

SUNDRY NOTES.

The concerts in aid of the Pension Fund of the Boston Symphony Orchestra took place in Symphony Hall on November 21, 1909: Goldmark, Overture, "In the Spring"; Mendelssohn, Concerto in E minor for violin (Willy Hess, violinist); Schumann, Concerto in A minor for pianoforte and orchestra (Olga Samaroff, pianist); Wagner, Wotan's Farewell and the Magic Fire Scene from "The Valkyrie"; Wagner, "Ride of the Valkyries," from "The Valkyrie"; and on April 17, 1910: Wagner, Prelude to "The Mastersingers of Nuremberg," Prelude to "Lohengrin," Prelude and "Love Death" from "Tristan and Isolde," Prelude to "Parsifal," Overture to "Tannhäuser"; Verdi, "Ernani, involami," from "Ernani" (Mme. Sembrich); Loeffler, "The Devil's Villanelle" (Mr. Marshall, organist); Songs with pianoforte accompaniment sung by Mme. Sembrich (Mr. Frank La Forge, pianist): Brahms, "Wie Melodien zieht es mir"; Schumann, "Aufträge"; Strauss, "Allerseelen"; Jaques-Dalcroze, "L'oiseau bleu"; La Forge, "To a Messenger."

Mr. Heinrich Warnke † played the solo violoncello part and Mr. Émile Férir † the solo viola part in the performance of Strauss' "Don Quixote," April 23, 1910.

Mr. John P. Marshall was the organist in the performance of Loeffler's "Devil's Villanelle," January 8, 1910, and at the Pension Fund Concert, April 17, 1910; Strauss' "Thus spake Zarathustra," January 22, 1910; Tschaikowsky's Overture, "1812," March 5, 1910; Elgar's Variations on an Original Theme, April 9, 1910; Liszt's "Faust," April 16, 1910.

Mr. Frank La Forge was the accompanist of Madame Sembrich at the concert of March 19, 1910, and at the Pension Fund Concert of April 17, 1910.

The male chorus of the Apollo Club of Boston took part in the performance of Liszt's "Faust" Symphony, April 16, 1910.

The Cecilia Chorus of Boston took part in the performance of Beethoven's Ninth Symphony, April 30, 1910.

ADDENDA.

Chausson's "Poem of Love and the Sea" (page 610), 861.
Bach's Christmas Oratorio in Boston, 861.

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Chadwick's Sinfonietta (1165). 1247.

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